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ART DIGEST #15

THE NEWS AND OPINION OF THE ART WORLD



Walt Whitman:

Thomas Eakins

Lent by Pennsylvania Academy to
Metropolitan Exhibition of "Life in
America for 300 Years." See Page 5.

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Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

This Was and Is America!

TIERED unto death with contemporary instability, war propaganda, class hatred and abused idols, Americans are beginning to turn back, perhaps unconsciously, to an earlier native art that tells of the durability and not the collapse of American ideals.

Indications, hardly discernible at present, foretell a growing interest in those artists, some crude, some talented, who sang in paint the patriotic sagas of a great nation aborning—redolent with the essence of vitality, of men who fied an older, decaying continent to carve their destinies with gun and plow in the clean air of the new. All the more surprising is this trend in the light of the rapid spread of internationalism in politics as the isolationists appear about to conclude their 20-year reign.

Yet, the trend is here, as the magnificent display of American genre and historical portraiture at the Metropolitan Museum will testify. Nine galleries are lined with these subject paintings, many of them reminders of school-day histories, presenting in panoramic style 300 years of American life and history, from the time the first bold settlers nibbled away at the Atlantic seaboard until the last frontier fell into the Pacific. It is an exhibition that will thrill all who have not yet, beneath the barrage of trans-Atlantic propaganda, forgotten the pride that once went with being an American.

Yes, these are subject paintings, with the accent on subject first and art second. And they speak primarily to that purely "bourgeois" and "capitalistic" emotion which our fathers called patriotism. And yet it will not be exactly a shock if during the next few years a number of our art experts give increasing attention to the American art of the preceding three centuries. Any nation needs ancestors.

Henry McBride summed it up in the *New York Sun*: "History may not be the whole of art, but it has its own way of speaking to the emotions."

McBride, in his delightfully human style, wrote that the story of America is "presented by these artists, sometimes naively, sometimes ludicrously, sometimes with great dignity and style, yet always the true inwardness of these United States leaps from these canvases to the eyes of the spectator and overwhelms him with pride—and if he is at all sensitive, with a sense of guilt, for in the recent years some of us had been forgetting some of these things."

Continuing on this theme, the *Sun* critic chided "all those nervous ones who have been reduced to jelly recently by scanning too many head-lines in the more belligerent of our newspapers." They "would do well to take a look at the staunch faces of our noble ancestors in the early portraits in the Metropolitan's great exhibition. . . . The mere portrait of Franklin (by Duplessis) ought alone to calm them, for it is an effigy of all the practical wisdom that the world has yet known; and if we can produce one Franklin we can produce another."

Decidedly, the Metropolitan's show is the thrill of the art season. This was America; it will be America when we are long gone, taking with us our foolish brethren who worship at the altars of foreign isms and ideologies.

The Sin of Cupidity

SARA GRAVATT, a West Virginia art lover, wrote a letter on art appreciation in the last issue that bit deep into a generations-old obstacle blocking wide ownership of art in America—that purveyor of well-oiled charm and nebulous old masters of suspicious paternity, the "suitcase dealer." Miss Gravatt told of her struggles to encourage art patronage in her community, how after two years she and her colleagues managed to sell four contemporary American paintings, and then threw in the towel. How a month later "a man from New York appeared with a carload of 'old masters' and vague references, and in two weeks sold eight." How "one woman was so impressed that she sold securities to buy a so-called Gainsborough."

There was the problem, neatly tied and neatly deposited. With crusade in my eye, I prowled 57th Street in quest of the solution. Then a friend, older than I and made wiser through experience, gave me this message to broadcast:

"The answer we draw from your letter about fakes, dear Sara, is that you are young, and we love you for it. Nobody has told you the facts of life. Perhaps you would be better off if you never heard about them. But your letter cannot be answered without letting you know about a sin called Cupidity. No, this has nothing to do with the God of Love. It is an attribute, not of God Himself, but of Human Nature. Did you ever hear of that? Way back in the Garden of Eden—surely you know about that—a man named Adam ate an apple. Not that he was fond of apples, but because by that simple little meal, he was to get Knowledge. And that was the beginning of the desire of Human Nature to get Something for Nothing. You won't be able to escape from that, Sara, as long as you live. It's what makes poker games, horse races—all kinds of things—including painting sales by itinerant but plausible salesmen in West Virginia—and points north, south, east and west. And it's been proved over and over again that nothing can be done about it."

While it may be all too true, dear Sara, that nothing can be done about it—human nature and cupidity being what they are—still this rule may save many a headache: When buying art, consult a responsible museum official or a legitimate dealer who has a reputation to protect.

Money for Art, Without Taxation

BRTAIN is faced with a problem similar to that in the United States when it comes to saving the artist from slow starvation. The London *World of Art Illustrated* states the problem briefly: 1—Art is starving. 2—There are fewer great landowners to give the artist a chance. 3—Artists cannot help painting; they are impelled by their creative genius. 4—Gifted men are dying in poverty. 5—Posterity will inherit a bare, unlovely Britain.

Then the magazine prints a digest of a plan presented by Gunn Gwennet, British artist, before the Royal Society of Arts. Mr. Gwennet proposes that the 10% royalty fee now paid British artists, composers and authors under the copyright law be diverted at the end of the copyright period to a National Fund for the encouragement of creative artists. Under the present system, as in America, the copyright becomes common property upon expiration. Mr. Gwennet proposes to make his law retroactive to include all those works of art, music or literature that have long been common property. "There can be no injustice to anyone," he maintains, "in enacting that the royalties shall continue to be paid after the expiration of the period of copyright to a National Fund for all time for the benefit of the public through the encouragement of the creative arts."

American artists and cultural-minded legislators might well give serious consideration to Gunn Gwennet's plan.

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THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Joseph Luyber, Secretary-Treasurer. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Assistant Editor, Paul Bird; Associate Editor,

THE READERS COMMENT

Nominated for "Ho Hum" Dept.

Sir: Your article "Logic Takes a Holiday" gave me some of the purest joy I have yet experienced in your magazine. Thank God somebody besides myself is tired of the insistence of the social-minded painters on subject matter. Mr. Blume's huge miniature has been so petted by some critics and museums that it has become very tender-skinned, and the jurors of the Corcoran gave it the proper treatment. American painting is so full of these hot-house geniuses (such as Mr. Blume) that it is truly satisfying to see one judged by the same standards as the others, i.e., on the basis of the picture's art quality, not on the soft padding of suave publicity.

Yes, "sophomoric" is the word, all right, and I was also overjoyed to see Mr. Coates, the hard-to-please doyen of that most citified of publications, *The New Yorker*, lost in the shuffle with his caustic sense of humor sadly missing.

I cannot believe that some of the artists who signed that telegram really admire Mr. Blume's painting. What can Kuniyoshi, painter of great charm and ability, find in the lurid color, the knife-like edges of that thing? How can Max Weber, who is undoubtedly one of the finest colorists and most sensitive composers in American painting, find any love for the stupid, overrun design, and the monotonously tasteless color of the Blume opus?

Well, you have taken care of the situation perfectly by calling it "sophomoric," and I herewith nominate that telegram for the highest award I can think of, namely, a place in *The New Yorker's* HO HUM department.

—BRIGGS DYER, Director, Rockport (Ill.) Art Ass'n.

A Playwright Protests

Sir: You will forgive me, I hope, for strolling into an area where I am not exactly at home and may not be welcome. My friend Manuel Tolegian has shown me your recent piece entitled "Logic Takes a Holiday," and on the theme of this essay a number of things occur to me which I feel impelled to relay to you, with kind regards.

Your attitude is sound and sensible, but don't forget that protest from painters is good for them and not bad for anybody else I can think of offhand. In one dimension at least all art is protest, no matter how many other things it may happen to be at the same time. And it isn't absolutely necessary for a painter's protest to be contained solely within the boundaries of his work, although he's more apt to be a great painter if it were.

In short, where painters or other immortals or maniacs are concerned, no rule or faith which limits expression of any kind in any way is desirable.

All this is general. There is always the specific also—that portion of the division which, I take it, interests you most—at least in the case of the telegram of protest from the painters to the Corcoran Gallery.

My sympathies are, I believe, with the signers of the telegram, even though there appears to be nothing for them to have protested against. My sympathies are there because there might have been something for them to protest against, and they wanted to take no chance.

—WILLIAM SAROYAN, New York.

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Esther G. Jethro.

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The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIII

New York, N. Y., 1st May, 1939

No. 15

Museumized

TWO OF AMERICA'S progressive young painters, Isabel Bishop and Paul Meltzer, have just been honored by museums in the sharply contrasting cities of Springfield (Mass.), and Paris. Meltzer's *Paul, Van Gogh and Marcella* (reproduced in THE ART DIGEST for May 15, 1937) has just entered the collection of the Luxembourg as a gift from Victor Miller, an international collector and antique dealer. The Meltzer canvas, which was critically praised when exhibited two years ago at the Midtown Galleries, New York, was acknowledged by the French Consul General.

The French Ambassador, in a letter to the artist, referred to the work as a valuable addition to the possessions of the national museums of France. The picture depicts the artist at work in his studio, flanked by his dog, named Van Gogh, and his model. Behind the group is one of the industrial scenes for which the artist is widely known—a number of Meltzer industrial subjects are in the Museum of Modern Western Art, Moscow.

Isabel Bishop, who, since her first successful one-man show at the Midtown Galleries in 1932, has gained admission to all of America's important exhibitions, has just added another museum to the list of those claiming ownership of her work—the Springfield Museum of Fine Arts. Purchased out of that museum's recent Biennial, the Bishop canvas, titled *The Noon Hour*, is a typical example in subject. Partly emerging from the background tones of opalescent, shimmering color are two shop girls of New York's Union Square, located near the artist's studio and known for its low-priced shops and left-wing soapbox orators. The two girls relax during their lunch hour, leaning against a brick wall in natural, unaffected poses as they talk in that peculiarly harsh and grating dialect called New Yorkese—Toird Avenue, terlet water, olive erl, idear, Greenpernt and Americer.

The Noon Hour: ISABEL BISHOP



1st May, 1939



General Doubleday Crossing the Potomac: DAVID G. BLYTHE
Lent by the National Baseball Museum (Doubleday is the "Father of Baseball")

Life in America—a Factual Show at the Met

WITH SURPRISINGLY fine instinct for the occasion—it being foretold the most festive New York summer in many a year—the Metropolitan Museum has just opened its own World's Fair event. And it is not a show for initiates, aesthetes, nor the experts. The new Metropolitan exhibition makes a frank bid for popular appeal with one of the most stirring exhibitions in its history—"Three Hundred Years of Life in America."

Passing through the nine full galleries of so much visual subject matter by 300 years of unsophisticated artists working in a manner native alone to them—American genre, to sum it up technically—provide the inspiration for 288 paintings from both the museum and a list of far-flung lenders.

Passing through the nine full galleries of paintings dated from 1616 to 1916, the spectator emerges with the feeling that he has seen America in perspective and that he has been drenched in the redolence of the land. It is the odor of great, wide land; an odor that mingles coastal saline tang with the warm breath of a heaving, fresh plowed plain; the bracing hemlock of mountain air with the acrid heat waves of the desert.

It is the substantial "pork and beans of America, not its soufflés or meringues," writes Hermann W. Williams, Jr., describing the show in the current museum *Bulletin*. Pork and beans it is, with a gallery-full of rigid Colonial physiognomies, petrified in their Puritan dogma; with its factual, if at times inexpert, rendering of early city scenes; with the intimate close-ups of life on the farms and plantations and under city gas-light; out among the Indian fighters and railroad builders and trappers, the war scenes and the beginnings of the great Cis-Appalachian push—a hacking advance at first, then chugging, finally smoothly racing.

The show in an incidental, oblique way, traces the growth of American art, but the purpose of the museum has been to select every item for its subject matter. A committee of three has been responsible for the selection and arrangement: Stephen C. Clark, trustee, Harry B. Wehle, Curator of Paintings, and William B. Ivins, Jr., Acting Director. Assisting the committee and shouldering the field work were Hermann W. Williams, Jr., Assistant Curator of Paintings, and A. Hyatt Mayor, Associate Curator of Prints.

Mr. Wehle has contributed an informative introduction to the thick, illustrated catalogue which has been filled with quotations from American writers, especially Whitman.

Hanging as limits to the huge show are two pictures: one is a study of Pocahontas, labeled British school and dated 1616, the other dated 1916, and by Sidney Dickinson, is a portrait of Woodrow Wilson. Between the two—the little love-lorn Indian girl and the college professor who became a world force, lies the history of America.

Most of the early pictures are portraits of the genteel society of Colonial America, paintings by the earliest American artists, working first in the Dutch tradition and later in that of England. There are stolid paintings of little boys and girls, and there are group pictures such as Smibert's painting of *Dean Berkeley and His Entourage*, Matthew Pratt's painting of the *American School*, showing West and his students in London.

The settling of America having gotten underway (*Penn's Treaty* by West is included in this group), the struggling little nation undertook to revolt against a world power, the mother country England. Then began the era of American patriotism and the great new demand for paintings of the revolutionary patriots. Duplessis' famous portrait of



*The Scouting Party: WILLIAM T. RANNEY
Lent by Claude J. Ranney*

Franklin; Savage's portrait of *Washington and His Family*, the many Peale studies of Washington, and scenes of the war and warriors and statesmen crowd the annals of American art and enliven our knowledge of those times that tried men's hearts.

Out of revolution emerged the young Republic, patriotic as ever, eager in its newfound power and ready to launch the westward drive, by foot, horseback, coach and barge. Daniel Boone blazed a trail; DeWitt Clinton engineered the Erie Canal, and Eli Whitney invented the cotton gin. They gave America its mold, and each of them lives today in a portrait at the Metropolitan Museum. George Caleb Bingham was the nation's best pictorial reporter of this period, but the portraitists were busy as ever. Samuel F. B. Morse painted his wonderful portrait of *Lafayette* in his old age (loaned by the City of New York), and other artists set down the likenesses of the political theorists who came along with Old Hickory and the new democracy—Clay, Calhoun, Benton and Webster.

Meanwhile the typical American was being molded, and William Sydney Mount, Richard

Caton Woodville, and others—typical Americans themselves—were painting this new product of evolution. He was a shrewd, plain, sometimes comical American, but his two feet were on the ground, solidly. Mount's familiar pictures of life around the barnyard, on the rivers and in the towns are illustrated with a group of paintings which, in the picture *Eel Spearing*, shows him a spiritual brother to Louis Le Nain. Bingham was showing the life of the boatmen along the Erie, and the fur trappers drifting down the Missouri to St. Louis with the little feline bowswain haunched like an Egyptian diety. This picture is one of the popular favorites of the Metropolitan collection.

Westward, further and further, pushed the pioneers until the cry arose in California: Gold! There are canvases by many unfamiliar artists showing these scenes, the prairie schooners, the mining encampments with everybody busy panning for nuggets. Back in the east the sports of boat racing and horse racing account for a large group of scenes, views of cities and colleges, and life on the plantations, with *My Old Kentucky Home* by

*Dean Berkeley and His Entourage: JOHN SMIBERT
Lent by Yale University Gallery of Fine Arts*



Seth Eastman hanging like a sentimental old ballad.

Suddenly all is put in turmoil by the Civil War that had brewed beneath this pleasant picture, and puffs of smoke over Fort Sumter in a huge painting by Bierstadt herald the bloody years to follow. Again patriotism surges, and heroes appear on the scene—portraits of great men, scenes of fierce warfare. Out of the heat of battle are the pictures of Winslow Homer, and the oils of Conrad Wise Chapman who was stationed at Sumter and turns up now as one of the important American Civil War painters.

War ends with the Union intact and the cavalcade of America gains momentum once again for the drive west and north and southwest, with iron horses appearing in the American landscape. The American scene gets gradually more familiar to the eyes of today with Homer and Eakins leading all other artists.

The portraits of the ensuing period hint of the approaching cultural expansiveness of the period and a new type of leader—the captain of industry—comes on the scene. Morgan, Vanderbilt, and Rockefeller appear in turn, and a painting of a little old lady peering at a landscape in the old 14th Street building of the Metropolitan Museum announces that art has arrived. However, it had not arrived on Fifth Avenue in the 80's, where the Met now sprawls over five or six city blocks, for an oil by Blakelock of this period shows a bleak vista of mire and squatters huts.

There were depressions through these periods, but not one brought forth a social protest document, for imperialism had not run its course. There was another war—rather a gay, swaggering adventure for America—down in Manila and at least one painting shows the thick of the smoke on a battleship, with Dewey, the great hero of the day, standing on the bridge. It is by Rufus F. Zogbaum.

Then, as time swings into a new century the New York realists emerge—the eight of 1908—and the scene shifts to the metropolis, with familiar works by Sloan, Bellows, Anne Goldthwaite, and others still strong in their painting powers. The digging of the *Panama Canal* is pictured by Jonas Lie. More portraits show the new rulers of America: *Theodore Roosevelt* by Sargent, *Grover Cleveland* by the Swede, Anders Zorn. Finally, with the portrait of Woodrow Wilson, the curtain drops, on the eve of the Great War and another story of America.

It is an American scene exhibition, through and through. In the splendid introductory essay and throughout the catalogue the one American poet who so naturally fits into this show is quoted copiously, Walt Whitman. Henry McBride of the *Sun*, recalled an old complaint of Whitman, which, were he able to see this exhibition, would soon be quieted.

"At present," wrote the gray bard, "these States, in their theology and social standards (of greater importance than their political institutions) are entirely held possession of by foreign lands. We see the sons and daughters of the New World, ignorant of its genius, not yet inaugurating the native, the universal, and the near, still importing the distant, the partial, and the dead. We see London, Paris, Italy—not original, superb, as where they belong—but second-hand here, where they do not belong. We see the shreds of Hebrews, Romans, Greeks; but where, on her own soil, do we see, in any faithful, highest, proud expression, America herself? I sometimes question whether she has a corner in her own house."

The joke, declared McBride, after viewing the Metropolitan show, "seems to be on Walt."

Historical Society Reopens Museum

WITH ITS FORMER HOME on Central Park at 76th Street entirely renovated, giving the aspect of practically a new building, the New York Historical Society is again publicly open after a two year interim. Special galleries have been constructed for the display of the Society's extensive collection of sculpture and paintings and, at the moment, they constitute the best designed galleries in New York City.

The art collection of the New York Historical Society includes more than a thousand paintings of which more than 400 are portraits of Americans. Founded in 1804, before the advent of the Metropolitan Museum, the society early fell heir to art bequests from citizens of the city, and as a result it has an extensive collection of old master paintings, mostly of the Dutch school—the "little Dutch masters." The society was the first in America to foster Egyptology and its large collection in this field—the Abbot collection—is now on loan at the Brooklyn Museum.

The most imposing groups of paintings in the present arrangement of the museum are the collections of New York and other historical American portraits; the collection of 464 original watercolors for Audubon's *Birds of America*; a large group of plasters and bronze originals of sculptures by John Rogers, the famous *Rogers Groups*; and a number of paintings by Thomas Cole, which include the entire series of the *Course of Empire*.

For a glimpse at the early American physiognomy, the portrait galleries in the society's new building afford the visitor a rare experience. The hanging arrangement is entirely historical, with no attempt to illustrate art schools or to segregate instances of genius from moments of mediocre painting. However, presented thus, the display tends to sharpen the spectator's own critical faculties. Probably no single collection in America forms a more comprehensive study in the history of American portraiture, including at the same time, a plentiful supply of works by each of the greatest of the American artists, beginning with Copley and Stuart.

The Audubon group, purchased from the artist in the last century, long before the present revival of appreciation for Audubon, is given a splendid gallery of its own. In a nearby corridor are many drawings by Catlin, another "scientific artist" of America. These were studies for illustrations in his book on the American Indian.

A catalogue of the entire collection is not expected to be ready until next year and there is no published list of works on view. However, each of the paintings and sculptures is clearly labeled, and the entire display has suddenly taken an important place in New York's roster of art museums to be viewed.

Brown County Annual

Twenty-eight artists from many parts of America and trained in native and European studios have migrated during the past thirty years to a quiet, wooded valley in Indiana, where, in Nashville, they maintain the Brown County Art Gallery. This co-operative gallery is now the scene of the group's annual Spring Exhibition, on view until mid-summer.

Comprising 87 oils, watercolors, etchings and monotypes, the exhibits deal not only with near-by landscape but also with subjects and scenes of New Orleans, Maine and the Gaspé Peninsula. There is a harmony of approach in the absence of extreme styles; progressive conservatism characterizes the show.

1st May, 1939



*Emblems of Peace: WILLIAM M. HARNETT (Once Sold for \$10,000)
Lent by the Springfield Museum*

Harnett Resurrected from the Shadows

THE MOST RECENT RESURRECTION in the art field is that of William Harnett, who has been raised from complete obscurity to flashing presence on New York's art pages by Edith Halpert, director of the Downtown Gallery. Harnett, whose "trompe l'oeil" still lifes remain on view until May 6, exemplifies the vicissitudes to which the reputations of artists are subjected by time.

A famous artist who during his lifetime sold canvases for as much as \$10,000, Harnett slipped into the darkness of obscurity shortly after his death in 1892, and might have remained permanently off the rolls of American artists had not a picture vendor called one day at the Downtown Gallery with a meticulously painted portrait of an old Colt revolver. True to the story-book concept of art dealing, the canvas changed hands, the dealer recognizing in the work of an unknown

artist signs of merit. Titled *The Faithful Colt*, the canvas, continuing its story-book career, was seen by a museum director who immediately acquired it for his institution, the Wadsworth Atheneum of Hartford.

Then followed the American Exhibition at the Musée du Jeu de Paume in Paris, where the otherwise unfriendly critics found much to praise in the superbly realistic revolver painting by Harnett. And with this Parisian approval the artist was, Mrs. Halpert knew, ready for American consumption. There followed a diligent search through Victorian households, which yielded the exhibits comprising the current Harnett show.

American exponents of modernism immediately discerned in this painter of the 90's a precursor of such meticulous moderns as Salvador Dali and Pierre Roy. In Harnett's arbitrary juxtaposition of unrelated objects they found kinship with 20th century surrealists; in the patterns defined by the objects of his still lifes they discovered adherence to abstract principles of design; and in his fondness for filling out his composition with bits of newspapers, handbills and pasteboard tags so convincingly realistic that they seemed in danger of blowing off, they detected traits that blossomed fully in the latter day montage artists who pasted actual bits of paper to their canvases.

Before the exhibition had been open two days, Nelson Rockefeller, treasurer of the Museum of Modern Art, had acquired two Harnetts for his private collection; Alfred Barr, director of the Modern museum, bought one; a benefactor donated another to the Modern's collection; and several museum directors took options on other exhibits. Harnett had once more risen to fame in the land that had acclaimed and then forgotten him.

A popular Harnett anecdote: Shortly after his triumphant European tour, he had trouble with early G-men. His microscopic eye and his finely trained brush precipitated a clash with government officials when his painting, *Five Dollar Bill*, was seized by Treasury agents and sent to Washington for examination. Harnett was relieved when his realism was pronounced art and not counterfeiture. When last seen the *Five Dollar Bill* was fooling patrons in a Manhattan alcoholic oasis.

*The Old Violin: W. M. HARNETT
Lent by Charles F. Williams*





✓ *The Village Green: ARTIST UNKNOWN (Circa 1820)
Showing Strong Relationship with Utrillo's "White Period"*

American Primitives Loaned to Williamsburg

THE RECENT ADDITION of twenty American folk art paintings to the already extensive collection on display at the Paradise House in Williamsburg, Virginia, has thrown attention on this collection of American primitives, which now becomes the largest and most comprehensive open to the public. It is on permanent loan from Mrs. John D. Rockefeller, Jr.

This little publicized collection comprises more than 200 sculptures, paintings, ceramics and other objects done for the most part between 1800 and 1840 by known and unknown artisans, journeyman limners, children and professional artists. The Paradise House is a unit in the Williamsburg Restoration and the presence of the folk art in the midst of the recovered Cavalier culture of old Williamsburg is an anachronism in time and culture that provides an interesting foil to the ensemble.

The Restoration proper, reflects the pre-Revolution extension of English culture to colonial Williamsburg, a resplendent provincial town that was the second capital of Virginia (Jamestown was the first). The folk art collection reflects on the other hand, the post-Revolutionary years of fierce, new-found

patriotism, of rude pioneering, Jacksonian Democracy. There are weather vanes of eagles, paintings of battles, ship figureheads, cigar-store Indians, religious paintings, cottage ornaments, stove plates, fractur still lifes, and other primitive expressions of a hunger for creative activity amid the hard business of settling an untamed country.

Most unusual among the recent additions is a series of six paintings on wood panels said to be from an inn in Woodstock, Vermont, and painted by an unknown 18th century artist. The subject of the series is the passage from St. Luke that tells the story of the Good Samaritan. In a remarkably simple, direct and emotional manner the pictures show the unfortunate victim starting out "down from Jerusalem," then waylaid by robbers to be left bleeding by the roadside, refused aid from the Covite and the passing priest, and finally rescued by the Samaritan who takes him to the inn. Like certain French primitives, these 18th century American panels have a formal drama of line and silhouette that gives them a quiet power and unusual beauty.

Religious themes were among the most popular in American folk art and another new addition, the well known *Peaceable Kingdom*

by the Quaker Edward Hicks, is a painting of an Eden in this world where all the animals and human beings and the vegetable kingdom live together in peace, loving kindness and plenty. A watercolor, *Baptism of Our Savior* by Ann Johnson, represents the activity in religious painting by children in the female seminaries of the old days.

A landscape in pastel, *Village Green* by an unknown artist, shows the influence of the English print. This picture has been compared by many persons to the early work of Utrillo, and the interesting fact about most of the American folk paintings is that they often achieve a certain realization of form that has been the main concern of the more recent work of the School of Paris painters. A still life, the *Bountiful Board*, an oil on bed-ticking found in Rhode Island, is again reminiscent of the modern school.

The remaining paintings are in a similar vein, devoted variously to themes of religion, still life, landscape, and patriotic subjects. The mediums of fractur, embroidery, stencil, steel pen and other techniques are employed. Several of the works were included in the Modern Museum exhibition of "Masters of Popular Painting" held last year in New York.

American folk art has been one of Mrs. Rockefeller's most consuming interests for several years, and she has probably the most important existing private collection of this art, even without the pieces loaned to the Paradise House. Last year the Paradise House group was entirely re-hung by Mrs. Edith Gregor Halpert, authority on American folk art, for the purpose of giving visitors a comprehensive view of the scope of this new-found American heritage as well as an opportunity to appreciate individual pieces.

Hooks & Hocks Caesar's Ring

Humor in the news has a particularly gratifying ring these days—even when it involves so serious a matter as the theft of Julius Caesar's gold ring. It all depends on the touch.

To quote a New York *Post* reporter describing the departure of said ring from Mario Korbel's studio: "Arthur Hall, 39-year-old Cleveland cook, is not an honorable man, police say, or he wouldn't have hooked Julius Caesar's fine old ring. But it seems the evil men do lives after them in Felony Court, and the gold rings they pilfer are oft interred in Eighth Avenue pawnshops. Which is what Mario Korbel, sculptor, said Hall did with the \$2,000 antique ring, which Hall admits picking up in the studio last Friday. Hall added insult to injury, Korbel said, by first putting the bite on him for \$20."

Hall, says Korbel, came to the studio under the pretense of having a ring made. During the visit he discovered that he had "lost" his wallet. Korbel tendered a loan of \$20, the order was placed, and Hall departed, as did Caesar's ring. Later Hall was arrested when he attempted to essay "the same bamboozle" on another sculptor. Asked in the lineup why he played the "art circuit," Hall explained, according to the *Post*:

"I did it because artists are very, very easy, and have lots of money."

"That crack," concluded the reporter, "was the most unkindest cut of all."

Classic Nudes Extended

The distinguished Lisa Day Nursery benefit exhibition at the Knoedler Galleries, New York—"Classics of the Nudes"—has been extended to Saturday, May 6, due to the popularity of the show.

*The Good Samaritan: One of Six Wood Panels (Vermont, 18th Century)
The Traveler Falls Among Thieves, Who Strip Him of His Raiment, and Wound Him*





Contemplation: EDNA REINDEL



Birth of Spring: MILLARD SHEETS

Seven More Living Americans Are Touched by the Hearn Accolade

THREE FIGURE SUBJECTS, three still lifes and a landscape, all by contemporary American artists, have just been acquired by the Metropolitan Museum through the famous Hearn Fund. The latest "Hearns" are: *Still Life With Apple* by George Grosz, purchased from the Walker Galleries; *Homeless* by William Gropper, from the A. C. A. Gallery; *Girl and Child Under a Pine Tree* by Georgina Klitgaard, through Rehn Galleries; *Contemplation* by Edna Reindel, through Macbeth Galleries; *Birth of Spring* by Millard Sheets, from the Milch Gallery; *Pierre* by Toni Schulte and *Shells and Things* by Marguerite Zorach. Four of the seven are women artists, and three are past fellows of the Guggenheim Foundation.

George Grosz, famous German-born satirist, came to America in 1935 and a few months ago officially adopted this his new Fatherland. His desertion of the social cause since finding peace and security in America has considerably perturbed the professional liberals. A two-time Guggenheim fellow, he is now con-

centrating on aesthetic problems and his *Still Life With Apple* is characteristic of his latest style. William Gropper, also a Guggenheim fellow, is one of the most brilliant painters and cartoonists of the social-conscious camp, his pungent caricatures appearing regularly in *The New Yorker* and *The New Masses*. Gropper, who was born in New York's lower East Side 40 years ago, is also represented in the Museum of Modern Art.

Georgina Klitgaard, another Guggenheim fellow, is a native of New York and is best known for her landscapes of Woodstock. Mrs. Klitgaard won an honorable mention at the Carnegie International in 1928, and is represented in the Whitney, Brooklyn and Chicago museums. Edna Reindel, prominent for such realistic still lifes as *Contemplation*, received a Tiffany Foundation scholarship several years ago. A native of Detroit, Miss Reindel has achieved national-wide success since her introduction to New York's 57th Street in 1935.

Antoinette Schulte, who signs her work

"Toni Schulte," is a young American artist known both in New York and Paris art circles, and has travelled widely in South America, Germany, Russia, France, Spain, Greece, the West Indies and the Scandinavian countries. In Paris she is closely associated with such artists as Despiau, de Segonzac, Oudot and Dufresne. *Pierre* is a portrait of a boy in a blue jacket, painted in France in 1938. Marguerite Zorach, New York artist and wife of the sculptor William Zorach, was one of the pioneering modernists who appeared in the Armory Show, known for her painting and needlework pictures. *Shells and Things* is a still life painted last summer in Maine.

The West Coast is represented in the latest Hearn contingent by Millard Sheets, whose *Birth of Spring* is a California landscape designed in the manner that is at present finding various imitators. Sheets, still in his early thirties, has won a wide national reputation and is included in many of America's great museums and important private collections.

Winlock Resigns

ACCEPTING with "the greatest reluctance" the resignation, due to ill health, of Herbert E. Winlock from the post of Director, the Board of Trustees of the Metropolitan Museum promptly named him "Director Emeritus." Administration of the museum's affairs will continue for the present under William B. Ivins, Jr., Curator of Prints and, since last fall, Acting Director.

Mr. Winlock has been with the museum for more than 32 years, during the past eight of which he has served as director. He is one of the most distinguished Egyptologists in the world, and it was in this department that Mr. Winlock first came to the museum in 1906 as an associate of Albert M. Lythgote. From 1907 to 1909 Mr. Winlock was digging with the museum's first expedition to the land of the Nile, at Lisht, later at Khargeh, and still later at Luxor. He was following a vocation decided early when he was a boy in Washington, where he was born in 1884, and one pursued later as an undergraduate at Harvard.

Early in the World War, Mr. Winlock en-

tered the first training camp at Plattsburg, New York, and subsequently served as a major in France. Immediately after the armistice he returned to the museum and went again to Egypt with an expedition, where he spent every winter until he became director. In 1929 he succeeded Mr. Lythgote as Curator of Egyptian Art. Mr. Winlock has received many honorary degrees from universities.

Both the *New York Times* and the *Herald-Tribune* spoke editorially in high praise of Mr. Winlock's stewardship of the Metropolitan and wished him speedy recovery to good health. "He has had what may be called an all-around success," said the *Times* editor, "He has satisfied both the public and the connoisseurs. He has done a lot of hard work and done it well. There will be general regret that his health forces him to retire."

Edward Alden Jewell, *Times* art editor, recalled in a warm tribute to Mr. Winlock the seeming incongruity of an Egyptologist heading the administrative department of the museum. But, "we had, of course, got archeologists all wrong to begin with," continued Jewell. "Yet I suspect, even so, Mr. Winlock is a somewhat unusual archeologist, just as he

has been a most unusual director. In fact he has been an ideal director, loved by all. These have been fortunate years for the Metropolitan, strengthened with wisdom, lightened with priceless humor."

Utrillo Duty Voided

It comes as no surprise to the art world that the United States Government has decided that paintings by Maurice Utrillo may be imported duty free—in other words that the Paris modern creates original works of art even though he uses picture postcards as the source of his inspiration.

Last February there was much excitement on 57th Street when a score of Utrillo canvases were classified by a customs examiner as commercial art, a charge based on the well known fact that the Frenchman often uses a picture postcard as subject matter. Two art dealers, Valentine Dudensing and the Perls Galleries, were required to make a deposit of duty before they could receive their exhibits. Following protest from prominent art lovers, the office of the Collector of Customs overruled the classification of the examiner.



White Bowl: OTIS OLDFIELD
Awarded the Parilia Purchase Prize of \$250

San Francisco Holds Annual—Minus Bridges

SAN FRANCISCO'S 59th annual exhibition signifies for Alfred Frankenstein, critic of the *Chronicle*, the end of an era. The show, Frankenstein observes, does not contain a single canvas of a suspension bridge. "Both the Golden Gate and the bay spans have been accepted. Time marches on."

One of the top ranking art shows of the West Coast, the San Francisco Art Association's annual, on view at the city's museum until May 7, allotted \$1,200 in prizes. The \$200 Anne Bremer Memorial Prize was voted to Theodore Polos for his *Sundays and Holidays*, a moody self-portrait. Born in Greece, Polos came to America, and up to two years ago could be found where most of his compatriots are found: in the restaurant business. Since then, he has received numerous awards and also much critical approval, particularly for the mystical and intuitive approach to his art.

Winner of the \$250 Parilia Purchase Prize for painting, Otis Oldfield's *White Bowl* was considered by critics one of his best works to date. Free and forceful, it embodies the principles which Oldfield for the past 14 years has been imparting to the students of the California School of Fine Art. The Parilia Prize for sculpture, also worth \$250, went to *Two Sisters*, a terra cotta by Ardash Coldwell, characterized by the weighty serenity usually associated with the work of her teacher, Ralph Stackpole.

First Artist Fund prize of \$125 was given to Lester Matthews for his wood sculpture,

Mother of the Sea. Second Artist Fund prize of \$75 went to Hamilton Wolf for a barber shop scene entitled *Next*. Nicola Ziroli of Chicago received the Medal of First Award for painting for his *South Side Chicago*; and Carl George, the Medal of First Award for sculpture for his *Figure*. Honorable mentions went to Harriet Whedon for her painting *Daly City Circus*, and to Mathilde Schaefer for her sculpture *Navajo in Sandstorm*. A vivid plowed landscape, *Reclamation*, by Tom E. Lewis entered the permanent collection of the San Francisco Museum by virtue of its having been chosen by the museum's accessions committee as winner of the \$300 purchase prize.

Summing up the show, Frankenstein wrote in the *San Francisco Chronicle* that the exhibition, a serious-minded one, "has plenty of abstractions, but, in keeping with present day tendencies in American art generally, it emphasizes the subject-picture. There is not much humor in the subject-studies, still less material grandeur and display. The man from Mars might gather from studying these canvases that many contemporary American artists are having a rather tough time, and are thinking about their surroundings and their life in terms of its bigger currents and bigger implications. The city's dress-front is little in evidence, but its back byways are much to the fore. Even when emotion turns inward, and it does in many of these pictures, it does not seek release in fancy mysticism, as it might have at any earlier period."

France at the Fair

FIVE HUNDRED YEARS of French good taste will feature the French Pavilion at the New York World's Fair, installed in 11 period rooms, decorated, furnished and hung authentically to illustrate the epochs of the illustrious French rulers. Paintings from the Louvre, valued at \$500,000, have been sent over to add flavor to the rooms.

The boudoir in which Marie Antoinette heard the thrilling news that she was to become the bride of the Dauphin of France, moved intact from Vienna to Paris, will be seen at the Pavilion. The suit of armor worn by Joan of Arc will be seen in the 15th century room.

Beginning with Henry the 4th and including the ages of Louis 13th, 14th, 15th, and 16th, Napoleon, Louis Philippe, and Napoleon II, the rooms will present the history of French artistic tradition and craftsmanship in a display in which human interest mingles with great art. Nearly all the rooms have been brought intact from France, and portraits of the rulers will be hung in each room. Other objects will include rich tapestries, furniture, sculpture, books, stained glass, illustrating the taste of the period. The show is being arranged and set up under the direction of Georges Wildenstein, well known French art authority.

From the Forbidden City

From the hushed confines of the Forbidden City, the Imperial Palace at Peiping, China, a cargo of precious works of art has made the perilous voyage to America to be seen by public eyes for the first time on May 16 at the Arden Gallery, New York.

The voyage could not have been much more perilous, for the treasures narrowly escaped destruction when the liner *Paris* burned at her dock in Le Havre. Fortunately, the damage was slight and repairable; the treasures were snatched from the licking flames.

The exhibition, sponsored by Mrs. Chiang Kai-Shek for the relief of China, and directed by Mrs. Theodore Roosevelt, Jr., co-director of the Arden Gallery, will include paintings, porcelains, furniture, models of the buildings within the compound of the Forbidden City, brocades, tapestries, damasks, lacquer pieces, mementos, and other objects that served the semi-divine rulers of China.

Fairs of Yesterday

World's Fairs of Yesterday is the topic of the Brooklyn Museum's summer exhibition which will run from May 5 to Oct. 1. The show will comprise mostly material such as official catalogues and publications of the times and will feature, among others, four important expositions: Crystal Palace, London, 1851; the Philadelphia Centennial, 1876; the Chicago World's Columbian, 1893; and the Paris Universal of 1900.

Material for the exhibition has been drawn mainly from the museum's Art Reference Library, and, though the emphasis is upon architecture, there will be a number of illustrations of objects also shown.

Maybe It's Frosted Glass

"Nudes must be glassed," C. J. Bulliet of the Chicago *Daily News* quotes scornfully from the prospectus of the All-Illinois Society of Fine Arts Annual. "Untouchables," even in paint! Whistler, once asked by a lady if a certain of picture in a gallery was not indecent, replied: "No, Madam. But your question is."

Old Masters at N. Y. World's Fair

A LIST of more than 500 old master paintings, gathered predominantly from private and public collections in America and including eight pictures from the Louvre, six from the Rijksmuseum, and one from the National Gallery, London, will open to the public in its own fire-proof building at the New York World's Fair on May 27.

The show has been arranged by a private group, Art Associates, Inc., headed by Dr. Alexander Hamilton Rice, art collector; Charles R. Henschel, president of M. Knoedler & Co.; Dr. W. R. Valentiner, director of the Detroit Museum; Louis S. Levy, Dr. Alfred Frankfurter and Perry Rathbone. Dr. Valentiner, director general of the group, spent five months in Europe negotiating the loans.

The preliminary list of loans, definitely promised as of April 20, includes more than 100 lenders, representing most of the active old master collectors in America today. Forty of the 500 paintings are from Europe, among which are Hogarth's *The Graham Children*, which Lord Duveen presented to England after public feeling had reached a peak in protest at its threatened departure from the British Isles, and the tiny *Milkmaid* by Vermeer, from the Rijksmuseum, Holland, which is valued by the museum at more than \$280,000. Another star attraction will be Van Eyck's *Ince Hall Madonna*, which is travelling all the way from the National Museum of Australia.

The eight paintings from the Louvre are Chardin's touching *Grace before Meat*; Fragonard's *Study*; Le Nain's *The Forge*; Poussin's *Funeral of Phocion*; Clouet's *Portrait of Jean Babou*; David's *Marquise d'Orvilliers*; Watteau's *Judgment of Paris* and a portrait by Corneille de Lyon. The six Rijksmuseum paintings are the Vermeer's *Milkmaid*, Ruysdael's *View of Haarlem*; Nicolaes Maes' *Woman Selling Fish*; de Hoogh's *Interior, Linen Cupboard*; Buytewech's *County Courtships*.

Among the European lenders are the Comtesse de la Beraudiere of Paris (El Greco's *Pieta*); the Gutman Collection, Haarlem, (Bosch's *Temptation of St. Anthony*); Mrs. J. Artogs, Holland, (Jan Steen's *Night Scene*); M. Van Gelder, Brussels (Hals' *Portrait of a Woman*); and Francis Jekyll, England, (a work by Master of the Graham Salvator). H. E. Ten Cate of Holland has sent a dozen works: Rembrandt's *Sakia* (from Byers); Steen's *Peasant Before an Inn*; Van Ostade's *Still Life in a Courtyard* (Lord Crawford); two works by Van Goyen; a *Dune View* by Ruysdael; a large *Landscape* and a *Watermill* by Hobbema; Hals' *Portrait of Swalmius*; Van De Capelle's *Calm Sea*; *Still Life* by Kalf, and a *Segher's Landscape*. The other European loans are an Ostade and a Greuze from the collection of M. B. Beuker of Holland, a Hobbema *Landscape*, a *Cuyt Landscape with Flowers* and a *Fabritius Portrait of Rembrandt*, lent by Dr. C. J. K. Van Aalst.

Among the 460 paintings that come from American collections are works representing every great European art period. Two dozen of the pictures are from the Bache collection, including the Watteau *French Comedians*, the Goya *Don Osorio*, the Petrus Christus *Carthusian Monk*, and the three Rembrandts. The Detroit Museum, of which Dr. Valentiner is the director, has loaned its Rembrandt, *The Visitation*; Louis le Nain's *Village Piper*; Brueghel's *Wedding Dance*; two Titians, and 10 other well known works. The Wadsworth Atheneum, another large lender, has sent its Piero di Cosimo, Le Nain's *Peasants in a Landscape*, Tintoretto's *Hercules and Anteus*, and nine other canvases. The Mellon Collec-



Episodes from New Testament: VENETIAN POLYPTYCH, 14TH CENTURY

Canadian Acquires Pious Venetian Primitive

THE VENETIAN PAINTERS of the 14th century, completely overshadowed by their Florentine contemporaries, have long been an obscure group as far as scholars and collectors have been concerned. But now researchers are throwing light on these early practitioners of the arts, and an important panel from their hands has just entered the collection of E. B. Hosmer, Montreal collector, through the agency of the Acquavella Galleries of New York.

Containing a series of small compositions, the panel depicts episodes from the New Testament and scenes from the lives of the saints, all arranged around a larger, central panel devoted to the Crucifixion. Differing from earlier, purely Byzantine works, the Hosmer panel reveals, in the organic structure of its

component parts, a step toward the development of the true Gothic-type polyptych. It is therefore placed, chronologically, before the works attributed to Maestro Paolo, best known of the Venetian primitives, whose works are marked by a superimposition of Gothic characteristics upon traditionally Byzantine mannerisms.

Subject of a critical essay in *Burlington Magazine* by Evelyn Sandberg Valalá, the Venetian primitive was until recently in a private collection in Florence, Italy. Study of the panel discloses signs of the piety of previous owners—in several of the smaller compositions, figures which are antagonistic in attitude or intention toward Christ are scratched away almost to the point of effacement.

The work is on wood, worm eaten and curved, and glows with rich reds and large areas of gold leaf. Perspective and drawing testify to a strenuous encounter with the difficulties which attended the primitives when they attempted to reduce three-dimensional reality to a two-dimensional picture plane.

Honoring the Medici

"May the Medici sleep in peace in their tombs of marble and porphyry," wrote Dumas elder, "for they have done more for the glory of the world than was ever done before or has ever been done since by any prince, king, or emperor."

And the Medici sleep in peace, generations of them, in the basilica of San Lorenzo in Florence, while nearby in the great Medici palace a great exhibition is currently on view honoring that astonishing family. The show resembles as far as possible all Mediciana items—paintings, sculptures, genealogical, heraldic, architectural and personal objects connected with the family which for three centuries dominated Florentine culture and life, and which gave two popes to the church and two queens to France.

The family's immense collection of art and bibliographical treasures was bequeathed to the city of Florence in 1743 by the Electress Palatine on the condition that none of them should "ever be removed from the city of Florence and that they should be for the benefit of the public of all nations."



Lucretia: GIANPETRINO
Lent to Milan by Samuel H. Kress



Madonna and Child: LEONARDO DA VINCI
Lent to Milan by Lord Duveen

America as a Collector Nation Dramatized by Rich Da Vinci Loans

OLD MASTER PAINTINGS are taking seriously to travel this season. Warfare has caused the shunting about of Spain's art treasures, and peace-time fairs have lead to an unprecedented international exchange of masterpieces, with European museums lending generously to both the San Francisco and the New York expositions. Another great exhibition, the Leonardo da Vinci Exhibition at Milan, is the occasion for the most recent trans-oceanic travel of famous paintings—this time with America playing an active, instead of a passive, role.

The Milan show, which will for the first time bring under a single roof the products of one of the Renaissance's greatest minds, gives evidence of the increasing stature of America as a collector nation. No less than ten paintings and one drawing left these shores last month for Italy, where the Leonardo show will open on May 9, to continue through September 30.

Assembled by Dr. W. R. Valentiner and John S. Newberry of the Detroit Institute of Arts, the American loans, with the exception of two canvases ascribed by scholars to the master himself, are by men whose work drew its inspiration and style from Leonardo. The two originals, both assigned by scholars to the master's youth when he was apprenticed to Verrocchio, are a miniature jewel-like *Madonna and Child* formerly in the Dreyfus collection and now the property of Duveen Brothers, and a rich, golden *Profile Portrait of a Lady* recently donated to the Detroit Institute by Edsel Ford.

A Titan, whose personality and prowess exerted a tremendous influence on his own and succeeding generations, da Vinci shaped the careers of countless contemporaries whose work is being included in the Milan show. In this category are several of the exhibits loaned by Americans. William A. Fisher's *Lady Playing the Lute* by Francesco Melzi and *Portrait of a Young Man of the Trivulzio*

Family by Bernardino dei Conti are two examples from the well known Detroit collector's properties. Another canvas by Bernardino dei Conti, who was probably an assistant to Leonardo, is his *Profile Portrait of Catellano Trivulzio*, lent by the Brooklyn Museum. The two Trivulzio portraits form an interesting link with da Vinci, because for one member of this wealthy Milan family he designed an equestrian monument, which, together with the Sforza monument, set the style for the more lively equestrian groups which he was the first to popularize.

Other American loans of works by da Vinci's imitators include Andrea Solario's *Portrait of a Venetian Senator*, owned by the Boston Museum; two half-length figures by Gianpetrino—*Lucretia* and *Cleopatra*—which form part of an historical series and belong to Samuel H.

Kress; and another Kress picture, Bernardino Luini's *Madonna and Child*.

The English loans to Milan are of particular interest, including as they do, 19 drawings from the famous collection of Leonardo's sketches in Windsor Castle, the property of King George VI.

From other parts of the world and from important Italian collections, rare notebooks, designs, manuscripts, scientific treatises and inventions have been brought to Milan, where they will form a memorial to the master whose many-faceted genius shed light on many fields of art and knowledge. Specially featured are models and replicas of da Vinci's astoundingly modern inventions—testifying that many of today's mechanical conveniences have in part, at least, been based on studies and prophecies of a man who lived centuries before his time.

Here It Is!

IT HAD TO COME sooner or later. Here it is. "Julien Levy Gallery, New York. For immediate release: A contract has been signed for an Exhibit in the Amusement Area of the New York World's Fair to be designed by the sensational surrealist painter **Salvador Dali**. The Exhibit will be a "walk-thru" in a building 88' x 40', with an admission charge of twenty-five cents, to include a 10 minute show the nature of which Mr. Dali refuses to reveal, except to say that it will be one of the latest pictorial conceptions realized in three dimensions and peopled by living models in costumes transfigured by Dali. The project involves the use of a glass and steel tank 36' long, 8' deep. Plans have been filed by the architect, I. Woodner, and construction has begun. The Exhibit is scheduled to open on the opening day of the Fair. The project is financed by the D. W. F. Corp."

Add Dali (second release): Featuring the

Dali World's Fair (D. W. F. Corp.) exhibition in the Amusement Area will be "liquid ladies" and "sophisticated sirens". An 80' panorama of the subconscious mind will be animated by living models, wet watches, piano-women, a coach in the shape of Garbo's lips, etc. "Beautiful diving girls will cavort in the tank, plunge into the depths and reveal the secrets of your dreams."

Europe Calls on America

Europe these days sometimes looks to America for loans when it arranges exhibitions honoring its master artists. When Venice opened its exposition of the works of Paolo Veronese at the Palazzo Giustinian on April 26, the Cleveland Museum's famous Veronese *Portrait of Agostino Barbarigo* was there on a six-month loan. Similarly, the Cleveland Museum's Hans Memling *Madonna and Child*, included in the great Worcester Flemish show, will be sent to Bruges, Belgium, for the Musee Communal's Memling exhibition.

The Art Digest

Paris in the Spring

By Robert Lebel

TO HAVE his own legend built up during his lifetime is certainly a great honor for an artist—but also a source of difficulties. Utrillo has experienced this more than once. Has he not already been recorded in the catalogue of an English museum [Tate] as being dead from intoxication many years ago? He had to sue the officials of that museum in order to have his continued existence acknowledged.

More recently Paris has been divided into two warring camps because of Utrillo: the friends of the late Suzanne Valadon, Utrillo's mother who died last year, and the admirers of Lucie Lauwels, whom Utrillo married in 1936. The war broke out when the newspaper *Paris-Soir* published "Utrillo's Love Story," describing him as a poor intoxicated wreck until Lucie Lauwels rescued him and led him to love and happiness. This story met with a strong protest from most of Utrillo's old friends, including his step-father, Andre Utter. It is in fact difficult to believe that Utrillo, who married when he was past 50, has started his career only now. But Lucie Lauwels who is an experienced author promptly counter-attacked. Utrillo published a letter in which he flatly replied that he was very happy, that his wife was perfect, and that he only wished to be left alone with her.

This was not enough for Lucie, who firmly believes that she has created a new man, and that her husband's recent works of the "post marriage" period are far better than the early ones. She needed a definite demonstration of her powers.

This demonstration came on the opening night of a show at the Galerie Petrides when Mr. and Mrs. Utrillo made their first public appearance together since their marriage. The gallery was crowded with people, and on the walls flower pieces by Valadon and Utrillo were displayed. It is in order to celebrate the joy of his married life that Utrillo now paints flowers, and all these canvases were so amorously dedicated to Lucie that many visitors felt as if they were intruding on the couple's intimacy.

Utrillo had even proved his devotion by painting Lucie's hat, and when she appeared triumphantly she showed that she was wearing the same one. The public cheered her and she calmly acknowledged the congratulations, while Utrillo, who had already forgotten the show, his works and even maybe his wife, was drinking at the bar a glass of specially prepared red wine.

Ed.—New Yorkers can expect to see the "post marriage" Utrillos sometime next season—if "build-up" technique hasn't changed.

Reunion at Grant's Tomb

Five bronze plaques of Civil War generals, whose exploits under the command of Ulysses S. Grant made American history, have been done by the Federal Art Project and are soon to be installed in the crypt of Grant's Tomb, New York City.

Three of the larger-than-life-size sculptures—those of Generals George Henry Thomas, James Birdseye McPherson, and Edward Ord—have been done by Jeno Juszko, and those of Sheridan and Sherman by William Mues. The imposing Riverside Drive shrine has been extensively renovated and its exterior scrubbed to a snow white in anticipation of the World's Fair crowds. In former days Grant's Tomb was as popular as the Statue of Liberty with visitors to New York. The Statue of Liberty, incidentally, has been entirely renovated. In fact the whole city has been cleaned, swept, scrubbed and polished.

1st May, 1939



The San Donato Madonna: LUCA DELLA ROBBIASoft Ivory Against Background of Deep Blue

Toledo Acquires Notable Della Robbia

FIVE HUNDRED YEARS after leaving the Florence studio of Luca della Robbia, the *San Donato Madonna*, a glazed terra cotta relief, has arrived in Toledo, there to become one of the prized possessions of that Ohio city's expanding museum. The della Robbia relief and the *Desiderio St. Cecilia* (reproduced in the 15th April issue of *THE ART DIGEST*) afford the early Italian Renaissance splendid representation in the Toledo Museum and constitute one of the outstanding art purchases of the year. Secured through Duveen Brothers, these acquisitions were made from the Edward Drummond Libbey Fund.

The route of the della Robbia piece from creator's studio to final resting place has not been as circuitous and unrecorded as that of many masterpieces of bygone ages now owned by American museums. The *San Donato Madonna* remained in the possession of the della Robbia family from the 15th century to the 19th, when, in 1879, Marchese Carlo Viviani della Robbia sold it to Prince Demidoff, of the Palazzo San Donato, Florence. From the Demidoff collection it passed into possession of Paul and Theophile Finet, prominent Paris collectors, and was brought to America from the collection of Madame Paul Finet of Neuilly, a suburb of Paris. The perfect condition of this aged work bespeaks the painstaking guardianship of its past owners.

Subtle refinements of glaze and modeling

give distinction to the figures of the Madonna and the Child, who, respectively, emerge from, and rest upon, a base suggesting a bank of clouds. The Child grasps the Madonna's robe with one hand, and in the other holds an apple, symbolic of the fruit that caused man's expulsion from Paradise. Surprisingly realistic in its sculptural treatment, the relief's subjects are neither severe nor sentimental. Uncluttered by superfluous detail, they are superbly organized and stand out, soft ivory against a background of deep blue.

The Burning of the "Paris"

The burning of the stately flagship of the French line, the *S.S. Paris*, at the dock at Havre last week caused many anxious moments in the art world. The hold of the proud ship which was fired apparently by foreign arsonists, contained not only a half million dollar cargo of art from the Louvre, en route to the French Pavillion at the New York World's Fair, but also, priceless Chinese treasures consigned to the Arden Galleries.

One chest of sculptures from the Louvre went down with the ship when it sank in 36 feet of water, but officials are confident that it can be recovered. Boxes containing perishable paintings were saved in the nick of time. The Chinese treasures suffered slightly from exposure to water before they were recovered.



The Waterfall: HELEN DICKSON. Lent by Waldo Peirce

New Yorkers, Meet Young New England!

NEW YORK is currently getting a glimpse of an art that was not known to exist; a vigorous school of young modernists from rock-bound New England. With strong clarion colors and unequivocal forms, 31 oils and watercolors by seven New England artists at the Marie Harriman Gallery are pealing out the news from the north.

The youngest of the group is Herbert Barnett, born in Providence as recently as 1919, and already a veteran of the Pennsylvania Academy shows, the Worcester Biennial and the Golden Gate exhibition. Barnett's vigorous oils, semi-abstract in form and sharp in assembly of planes, are mostly studies in rich browns of the nude figure. Willard W. Cummings, 24, was born in Maine, studied at the Yale school and in France. His portrait of *Katharine Cornell* is a strong study of a fellow artist, and his *Ariel* is as professional a piece of painting as those by New York's finest. Helen Dickson, a third young New Englander, is from Connecticut, was born in 1905, trained in several New England art schools and has exhibited widely at museums and at the two current World's Fair shows. Her works, mostly landscape, have a color quality that is, in *Spring Planting*, a sonorous song to the vernal equinox. Her *Waterfall*, reproduced, combines a charmingly serene distant landscape with the headlong tumble of a bursting dam.

Susumu Hirota is a Japanese who came to America in 1923 after studying music in Tokio. He took up painting in 1931 and his works have been noted by critics in the New England summer shows for some time. Hirota's New England landscapes have a sensitive

lyric color, with wispy accents applied over the broad areas. A watercolorist of daring is Prescott Jones who was born in Haverhill, Mass., in 1904. His *Lubec*, loaned by the Boston Museum, is done in a vigorous personal style that imitates no artist.

Karl Zerbe, who succeeded Alexander Iacovleff to the post of instructor at the Boston Museum school, was born in Germany and studied in Munich and Italy before coming to America in 1934. His fresh, clearly-stated landscapes—especially two of Southern France—are warm, brightly-lighted, composed.

Clay Bartlett, who hails from Vermont though he was born in Chicago in 1907, studied architecture for six years at the Armour Institute. He has shown in the Southern Vermont Artists Exhibition and held his first one-man show at the Grace Horne Galleries, Boston, in 1937. He, too is represented in the large World's Fair show in New York.

Then as Now

Recent archaeological discoveries in France have given a sound foundation to the Frenchman's penchant for thrift—a trait for which the Scotchman is given exaggerated credit. Near La Vineuse, a small French town, a private savings bank dated 276 has just come to light. Containing 10,000 pieces of Roman money, it is a bronze jar, hammered and soldered, and fitted with a brass stopper. The coins, of which the latest bears the above date, are from the era when peaceful and Romanized Gaul was being invaded by barbarians.

No record exists explaining the source of the private hoard, but in the light of contemporary experience it is a safe assumption that it was drawn from the private or public treasure of a bumpkin-like foreign nation—probably a pre-Medieval United States. No nation as adept as France at nosing the generous udders of the American treasury could acquire such unbelievable proficiency in less than 1,663 years.

Art in the Subways

AGITATION FOR MURAL ART in the New York subways came to the stage of winning a public hearing before the city's Board of Transportation last month. After listening to eloquent pleas on its desirability from a group of artists and others, the board asked that the advocates return with a more definite program.

The history of the "art in the subways" movement began last year with the exhibition devoted to that subject at the Museum of Modern Art. The dreary, none-too-attractive murals and sculptures shown at that time dampened the ardor of a number of officials, but the movement was revived this year by the crusading "Art for Public Use Committee," which has been organized to stimulate work for the Federal Art Project.

Sponsors for mural art in subways have a number of arguments, presented in a pro and con discussion by Anita Brenner in a recent issue of the *New York Times Magazine*. In addition to the everyday function of art to divert, to entertain, to enrich, to beautify, to inspire and to teach, the advocates cite a precedent. There was art in the catacombs; there is art in other public places in America—buildings, parks, etc.—and there is art in use in subways in London, Buenos Aires, Moscow, and Newark.

A public poll taken by the Museum of Modern Art at the time of its show revealed that the average New Yorker longs for a more relaxing interior decoration in his subway. Most of them wanted landscapes, others desired themes on the locale of the stations, while more conservative citizens, according to Miss Brenner, want patriotic scenes depicted. The younger people lean toward simple brightening of color, or else pictures packed with amusing and informing detail.

The arguments against subway decoration have not jelled as yet, but the main stumbling block to full acceptance of the idea on the part of officials is the suspicion that radicalism will somehow get into the pictures "à la Diego Rivera in Radio City." Mention of WPA in New York political circles these days is apt to conjure up visions of Moscow and the red flag. Also, the officials want to know how and where the murals would be placed, of what material they would be made, and, above all, how much they would cost.

Tile and enamel murals are the two techniques advanced by advocates, and, as for placement, they would like to have the entire subway station worked out as a unit of decoration with the murals dominating the wall space.

No objection thus far has been voiced by the advertising industry which at the present time buys considerable space in subways to further the sales of soup, brassieres, "hang-over" cures and other sundry products of commerce. Art in the subways would crowd these ads out of the dominating positions they hold today.

The *New York Times*, editorially, was apathetic to the idea. "Instead of bothering about subway art, why can't the subways be cleaned," it asked. "There is gum under your feet, grease and dirt everywhere. The art of washing is the prime art needed below stairs."

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Picasso's "Guernica"

CALLED "one of the greatest paintings of modern times," Pablo Picasso's diatribe against the Franco forces in Spain, his famous 250 square-foot *Guernica* will arrive in America May 1 and will be exhibited early in the month at the Valentine Gallery, New York, under the sponsorship of the American Artists Congress. The one-painting show, which is expected to draw thousands of viewers, will be a benefit for the relief of Spanish refugees.

The huge, mural-sized *Guernica*, (reproduced in the 1st August, 1937, issue of *THE ART DIGEST*) was painted at the start of the Spanish conflict and was the famous Spanish artist's protest against Franco's bombing of *Guernica*, one of the black marks in the history of modern warfare. Considered the artist's most epic work, it is done in an abstract style, full of symbolism and representative of his latest work. Picasso, previous to the fall of Madrid, was director of the Prado.

Among the members of the sponsoring committee for its display in America are: Mrs. Franklin D. Roosevelt, Mayor LaGuardia, Mrs. James D. Roosevelt, Mrs. Bernard Gimbel, Mr. and Mrs. Simon Guggenheim, Mrs. Samuel A. Lewisohn, Mrs. Thomas Lamont, Mr. and Mrs. Pierre Matisse, Mr. and Mrs. William Paley, Mr. Edward M. Warburg, Mr. and Mrs. Valentine Dudensing, Mr. and Mrs. Carl Van Vechten.

Accompanying the announcement of the coming of the painting is a cabled appeal from Europe, signed by Picasso, Jose Bergamin and Dr. Marquez, asking for moral and material assistance for the emigration of Spanish refugees.

Watercolors by Syd Browne

Syd Browne, whose etchings and watercolors have been included in important group shows, is making his debut as a one-man exhibitor with a show of watercolors at the Grant Studios. Current until May 24, the show mirrors Browne's interest in the changing face of his native New York and in the architecture and native character of such divergent sections of this continent as New England and Mexico.

Moody, cloudy days at Gloucester, sun-lit stone quarries at Rockport, crowded squares of Mexico and picturesque quarters of New York's Greenwich Village are favorite subjects. Enveloping large areas of space, they are rendered in rich washes and are solidly constructed; pattern, as in many of this artist's graphic works, plays an important role.

"Life in America"—\$1

One of the best "buys" of the year is the catalogue of the current "Life in America" exhibition at the Metropolitan Museum. The paper-covered book, with nearly three hundred pages and as many reproductions, presents a picture of American life that has interest for every American citizen. It should be especially valuable to teachers of American history and literature and, of course, art. Price \$1.

Kelekian Rents New Gallery

Dikran G. Kelekian, noted authority on Egyptian and Persian art objects as well as modern painting, has rented an entire floor in the building at 20-22 East 57th Street, New York. Mr. Kelekian, one of the best liked figures in New York art circles, is a former Persian Consul and has dealt since 1893 in Persian and Egyptian art objects. The firm has branches in Paris and Cairo.

1st May, 1939



Italian Landscape, Agnuzzo: KARL HOFER

Hofer's Popularity, Begun at Carnegie, Grows

ALTHOUGH widely recognized in pre-Hitler Germany as one of the 20th century's important painters, Karl Hofer's recognition outside his native land has been comparatively recent. In America he was given great impetus by his canvas *The Wind*, which won the Carnegie "first" last Fall and is now owned in Detroit—a city in which the Aryan, Nazi-banned painter's popularity is demonstrated by the addition of his *Italian Landscape, Agnuzzo* to the Detroit Institute's permanent collection.

The new Institute picture, a simply conceived and powerfully rendered canvas, effectively rounds out the museum's representation of Hofer's work by adding a landscape to the *Portrait Head* and the *Still Life* which it already owns.

Parker Lesley, in the Institute's *Bulletin*, points out that one of the few primary sources for a valuation of Hofer's style is a catalogue preface which the artist wrote in 1931 when the Flechtheim Gallery in Berlin sponsored a comprehensive Hofer exhibition. "The entire gamut of possible expression and representation," wrote Hofer, "lies between the objective and non-objective methods, and I claim artistic license for the artist who feels attracted to them, so that he may make use of these manifold opportunities. . . . For me

each picture has its own laws; I try to develop its form from the innermost nature of the thing painted. I profess no theories, for then I should have to carry them to their conclusion, which is to say, *ad absurdum*. Degree of novelty is for me no criterion of value."

The four Detroit-owned canvases, though possessing the strength and vigor associated with modern styles, are firmly rooted in tradition as are all of Hofer's works. This he explains by writing: "My character was solidly anchored in traditional forms, within whose bounds I endeavored to express my personality. Rejected by the opinions of a new order, these forms are no longer adequate, but where I can use them I try to fill them with new life."

In further evidence of Hofer's growing popularity in America are two additional museum acquisitions. *Girl With Letter*, in which a young lady clothed in a yellow blouse and set before a black background reads a note, was recently acquired by the Cleveland Museum. And the Milwaukee Art Institute has just bought through the Nierendorf Galleries Hofer's *Flowers With Figure* as a memorial to the late Adolph Finkler, who served as president of the Institute from 1926 to 1929 and again from 1931 to 1933.

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*Virginia Farm: BOYER GONZALES, JR.
Voted the Most Charming of Southern Subjects*

Southern States Art League Holds 19th Annual

THE SOUTHERN STATES ART LEAGUE, which has just concluded its 19th annual exhibition, awarded top honors in this year's show, the Blanche S. Benjamin prize, to Boyer Gonzales, Jr.'s, *Virginia Farm*. A son of the painter Boyer Gonzales, the honored artist is a native of San Antonio, home of the Witte Memorial Museum in which the Southern annual was held. The award carried a prize of \$250 for the most charming Southern subject in the exhibition.

To Lonnie Rees, also of San Antonio, went the \$100 San Antonio Art League prize for her *Young Girl Nude*, adjudged the best oil in the show. Julian Harris, an Atlanta artist, received the \$25 Tobin prize for his *Negro Head*, and LeRoy Jackson, also of Atlanta, won the Walter C. Hill \$25 watercolor award for his *Dahlias*.

A lively group of colored dancers, spiritedly caught in a canvas by Antonio Garcia and labeled *Juneteenth Revue*, took the Oppenheimer prize for the best figure painting. Named the best composed picture was *Still Life Arrangement*, an oil by Ben E. Shute, and pronounced the best flower painting was *Magnolias in a Persian Vase*, a watercolor by Rena Maverick Green.

Alice E. Rumph, a New York Southerner, won the Chapman purchase prize with an etching called *Our Stairway*, and Don Brown of Shreveport took the Bonner Graphic Arts Club purchase prize with *Dark Rapture*, a dry point. The Shorter print prize went to Grover Page of Louisville for his block print, *Modern Caveman*. Gertrude Alice Kurz of St. Louis, who exhibited a leatherwork display, was named creator of the best example

in the crafts division. Honorable mentions were awarded to M. C. Bush-Brown, Xavier Gonzales, Lucille Kelley, Jessie Aline White and Minnie Lee Sharp. The works of Marian K. McNay in watercolor and John Taylor Arms in etching were singled out for special honors. The exhibits were chosen and the prizes awarded by a jury composed of Henry Lee McFee, Victor Higgins and Howard Cook.

The League's convention was held in conjunction with the annual exhibition, and new officers were elected. Replacing the League's recently deceased president, Ellsworth Woodward, will be James Chullman, Jr., of Houston, who was for ten years a first vice president. The new first vice president is Edward S. Shorter of Columbus, Ga., and the new second vice president, Edith Fairfax Davenport of Zellwood, Florida. Ethel Hutson, of New Orleans, was again re-elected secretary-treasurer.

Bought by Virginia

The Virginia Museum announces the purchase of the four exhibits from the Seventh Exhibition of Virginia Artists, being held in the museum until May 15. No prizes are awarded at these shows, the museum director, Thomas C. Colt, Jr., preferring to confer honors through purchase in furthering the museum's program to build up a strong local artist group.

From the exhibits selected for special mention by the jurors—Richard Lahey and Peyton Boswell, Jr.—the museum acquired Harold Holmes Wrenn's *Haystacks*, *Monterey, Virginia*, Glenna Latimer's *Victorian Arrangement*, and Mary Byrd's sculptured *Pigs*. Also entering the museum collection is Dorothy C. Scott's excellent *Storm on Pike's Peak*. Feeling that "paintings designed for living" is a sadly neglected field in contemporary art, the jurors gave a special "Home Decorations Award" to Edna David Wright's *Willows*, a painting that was bought by Mrs. Thelma Cudlipp Whitman, member of the Accessions Committee, even before the show officially opened. Three other paintings were purchased by local art lovers, making a total of eight from the annual.

What of Federal Art?

WHAT is to happen to the Federal Art Project if the Byrnes relief and unemployment bill goes through or if Congress accepts President Roosevelt's reorganization program? This is the most important question now facing a large segment of American artists.

Lee G. Miller writes in the New York *World-Telegram* that "Congress must decide at this session whether the government is to continue as a large-scale patron of the arts. To date that patronage has cost \$129,858,575—WPA's expenditure on 'Federal Project No. 1' (the Arts Projects) from July 1, 1935, to February 28, 1939. The special Senate committee to investigate unemployment and relief, headed by Senator Byrnes (D., S. C.), recommended months ago that work relief be confined to construction projects. The committee has now revised its bill to permit the continuance of white-collar projects."

The danger, friends of the art project point out, lies in the provision of the bill that would require state or local sponsors to defray one-third of the cost and the federal government two-thirds. Since in the past the states have contributed next to nothing to the cultural projects, this requirement would probably mean a death blow to the theatrical, writing, music and art projects.

Mr. Miller notes that there is considerable antagonism among the sub-committee of the House investigating WPA to the way the art projects are operated: "The Dies Committee and the House Appropriations Committee have hauled WPA executives over the coals repeatedly for this and that instance of alleged (and sometimes demonstrated) radicalism, inefficiency and what not in the cultural projects. The forthcoming investigation may be expected to produce more of the same, accompanied, no doubt, with excursions and alarms by pickets and demonstrators from the white-collar projects, marshaled by the Workers Alliance with the loud but dubiously helpful support of the Communist *Daily Worker*."

"There appears to be a possibility that all this past and prospective emphasis on the vulnerable aspects of WPA white-collar work may cause its many real achievements to be obscured, and that Congress may apply new and rigid restrictions on money voted for such purpose—if indeed it does not abandon this type of relief altogether or sharply reduce its scope."

All the suggestions of possible changes, sums up Mr. Miller, "are insignificant beside the life-and-death crisis confronting WPA white-collar relief in the double-edged threat of the Byrnes Bill and the House investigation."

"Friends of the arts projects in New York City and elsewhere, including many persons highly placed, are organizing for a fight against the Byrnes Bill."

"Certainly there is about to be a fine fight on Capitol Hill between the economy bloc and the advocates of art for appetite's sake."

Subversive Nudes in Morristown

Eight nudes were exactly eight nudes too many for the Morristown (N. J.) Young Men's Christian Association, when they sponsored an exhibition by Ariel P. H. Agemian, New York artist. After the show had been on view four days, officials of the "Y," according to the New York *World-Telegram*, "got a squint" at the nudes among the 33 exhibits. Thinking that "the nudes might be subversive to the morals of the youth of Morristown," the "Y" directors issued an ultimatum for their removal. The artist's answer was to close his show four days ahead of schedule.

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Lauds Federal Art

APROPOS of a Federal Art Project exhibition, Fritz Weisenborn, critic of the *Chicago Times*, drew a comparison between government and private art patronage—and the private brand finished a bad second.

"Private patrons," wrote the *Times* critic, "are usually persons who have spent their lives accumulating fortunes and at a late date decide to acquire culture for self aggrandizement and social climbing.

"They leave the problems of science to the scientists, music to the musicians and literature to the writers. With no art background, no understanding, no knowledge, they immediately become the officials of the art world. The work they like is characterless. The sculpture they have chosen for our parks and highways include that set of false teeth on the Midway, the sexless female across from Orchestra Hall and the row of columns at the end of Grant Park. These columns are neither Greek nor Roman, and if they were, they have no place in our surroundings.

"The government's attitude toward art and the artists is clarified in a statement by George Thorpe, state director for the Federal Art Project. He says: 'The supervisors and I are not the important part of the art project. It is the men and women who are creating the easel paintings, murals, sculpture, wood carvings, and ceramics for public buildings. We are here only to encourage them and let them know they are free to express themselves. We must learn to respect the artists' own creativeness. The public will benefit from the honest, unhampered expression and the great renaissance of American art won't be too far off.'"

The "Modern" Moves

The offices, galleries, art collections, staff, and the cat of the Museum of Modern Art have begun moving from the temporary Radio City quarters that housed the institution for two years, to occupy its own spacious new building at 11 West 53 St., New York. On May 11 the museum will throw the doors open to the public with a house-warming Tenth Anniversary exhibition of "Art in Our Time."

The exhibition, which will be on view until Oct. 1, will include painting, sculpture, graphic arts, architecture, town planning, industrial art, photography and motion pictures. One of the features of the show will be a model of the museum's intricate, glass-walled building which is considered a highlight in modern world architecture.

Museum hours will continue to be from 10 A.M. to 6 P.M. weekdays, including Saturdays, and from noon to 6 P.M. Sundays. There will be no free admission days for the public, but the regular weekday 25 cents admission charged will be reduced to 10 cents on Sundays. Admission for children will be 10 cents at all times.

We Call It Ghost Writing

"Critics in America have many faults, but they are scrupulously honest. Their opinions may be poor things, but decidedly they are their own. Such matters are differently arranged in Paris. If a young singer wants to get a hearing he takes it as a matter of course that he must first fee all the available reviewers he can afford. Very few of them will show up when he sings or fiddles, because after the consideration has been attended to they know well in advance of the performance just what they ought to say."

—Heywood Brown in the *New York World-Telegram*.

1st May, 1939



Maine Swimming Hole: WALDO PEIRCE

Waldo Paints the Peircelings, Wins Praise

WITH "increasing strength and authority," as Carlyle Burrows of the *Herald-Tribune* puts it, Waldo Peirce maintains the promise implied in a change in his art several years ago, judging from the 16 new oils in his show on view until May 6 at the Midtown Galleries, New York.

The new Peirce oils are lusty documents, full of frank subject matter on the life of the artist, one of those urbane moderns who has returned to the rural scene to bring up his children. The antics of the latter and the informal life in and about the barnyard, along the lake and seashore provide the themes of most of the paintings. The twins, elder of the Peircelings, are not in any of the present display, having, perhaps, reached the awkward age. Little Anna, who is going on four, is this year's ray of sunshine.

Especially enthusiastic in his praise of the pictures was Jerome Klein of the *Post*. "Peirce hardly looking beyond his personal and family life for subjects," wrote Klein, "paints with a wholly disarming exuberance and frankness. Personal interests are widened into human interest. The sheer spontaneity of his style is apt to divert attention from the rich technical resources at his command. *Maine Swimming Hole* is a canvas with no less than twenty figures in it, so freely disposed as to suggest design only upon reflection. Glackens had the technical ability to create a painting like this but not the gusto."

Henry McBride, critic for the *Sun*, found that the "old vehemence of attack has given place to a certain graciousness of handling, to a greater care for the subtleties of color and modeling, though without any apparent loss of underlying strength."

Emily Genauer, reviewing the show in the

World-Telegram, noted that Peirce has lost "the near-Renoir roundness and rosinness that used to characterize his work," and today has stronger individuality. "There is greater complexity of design, more reliance on texture and less on broad planes, and an earthiness which is less sensuous than Renoir, a thing compounded of fresh air, new hay, breeze-swept beaches and noisy kids."

Who Did What Where?

Two hours at any radio will prove to even the skeptical that this is above all, the age of the quiz. The air is heavy with questions; and so are some magazines. *Time's* periodic quizzes have never failed to bring in happy letters to the editor proving that *Time* readers turn in more credible results than those not in the fold. And now THE ART DIGEST can likewise report flattering quiz results.

A new magazine, *Host*, contains, among other features, an art quiz, and THE ART DIGEST learns that in one large gathering in which this set of "who's, what's and where's" was tried, regular readers scored an average of 80, while occasional readers scored 50, and the non-readers trailed with a shame-faced 30.

Never a group to avoid a challenge, the editorial staff of THE ART DIGEST wrinkled a collective brow, pondered, committed itself fearlessly, and came through with a clean and honest 100. The business department, while reflecting some of the benefits of proximity to "the news and opinion of the art world," lagged slightly, scored an average of 85, proving something or other.

THE ART DIGEST will welcome similar reports on *Host's* quiz.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

NOT THE LEAST among Tom Benton's accomplishments is his ability to bring out the best in an art critic. His paintings have a way of piercing the mist of pleasant equivocation and the soporifics of routine art writing. They draw reactions happily expressed. Of course some credit for this must go to the salty extravagance of a Thomas Craven foreword which, presenting Benton as "An American Phenomenon," has an unquestioned high irritant-value.

"That Desperate Character"

Some of Jerome Klein's oldtime flinty prose returned to the pages of the *Post* with the arrival of "Thomas Hart (I'm From Missouri) Benton." Reducing Craven's lengthy introduction to the show to a witty seven-point evolution of the artist, Klein paused at one point to observe that "Unquestionably Benton's finest contribution, his real claim to distinction, lies in his homespun art of the hinterland, the Huck Finn country which is his native habitat. In a simple pen drawing like *Monday Morning* there is more natural artistry than in yards of his jangling murals."

But such direct interpretations do not fully satisfy Benton, continued Klein. "He evidently still inclines to the view of the pure art addicts," and this reaches its logical conclusion in his latest work, "a return to pure art only thinly disguised as Americana. Results are most dismal in the salon nudes, *Susanna* and *the Elders* and *Persephone*. And the crinkly elaboration of kitten and apple still lifes, while technically neat, is a far cry from the old bluster."

"With that we have brought up to date the colorful story of that desperate character, Thomas Hart Benton," concludes the critic, swinging into a more sympathetic review of Waldo Peirce's work, as the most striking contrast possible. "No painter clamps down his innermost feelings more tightly than Benton," while Peirce paints with "a wholly disarming exuberance and frankness."

Thomas Benton in Spite of Himself

Another Benton estimate, that of Edward Alden Jewell of the *Times* was clothed in an ample prose garment that was tucked and firmly pinned at the most graciously revealing moments. "Whether of yore he dreamt he dwelt, one cannot say," wrote Jewell, "but here they are, his pictures, established for

the nonce in modernity's smartest approach to the ballad's marble halls [this being the new galleries of the Associated American Artists]. Thomas Benton has returned, and only the misled will remark; 'So has the circus.'"

Jewell warned his readers not to be disturbed by the "stern, combative, suspecting 'show me' expression on the face and in the pose of the *Self Portrait*," for "Benton himself really isn't like that, even if he does want people to think so. He may not be a shrinking violet; yet he is sensitive; he is a perceptive artist of delicate as well as lusty vision, and he can paint—though he does not always—like an angel."

The new work, "if we expect certain items obscure in motivation and of doubtful aesthetic value, is often brilliantly galvanizing," continued Jewell, naming a number of the smaller paintings such as *Shallow Creek*, *Weighing Cotton*, *Noon*, the *Lost Penny*. "They rank with the best American work produced in our time," and there can be "no doubt as to the genuineness of Benton's creative vitality."

Though Emily Genauer of the *World-Telegram* called the two large nudes "cheap and trivial, with the subtlety of a calendar picture," and termed the less impressive new works as "right good stuff," *Susanna* and *Persephone* found at least one friend in New York, Melville Upton of the *Sun*. It is something of a jarring shock to encounter them, Upton admitted, "but for all that they are handsome canvases, beautifully coordinated and marked by all of Benton's newly acquired subtlety and suavity, his nicely differentiated textures, glowing colors and vivid light. And with it all there is a native tang that seems to make it belong here and nowhere else."

Royal Cortissoz of the *Herald-Tribune* preferred the universally liked *Shallow Creek* picture and implied that he considered the two nudes a bit glaring in tone. "Too often Benton paints at the top of his voice," wrote Cortissoz, "and leaves an impression of violence and garishness," but "there is no mistaking his fundamental sincerity and truth."

Naturalism to the Fore

The new direction that Benton has struck out upon—similar to the one noted in George Grosz's new works, too—appears to be part of a generally sweeping trend—the return to representationalism. This resurgence

Summer: ANTONIO P. MARTINO. On View at Macbeth Gallery



The Art Digest



*Ballet Dancer: DERAIN (Drawing)
On View at French Art Gallery*

of respect for the natural aspect of things is being echoed from many quarters.

The *trompe-d'oeil* is getting a big play due to the activity of the surrealists, and such men as the late William Harnett (see p. 7) are now ripe for re-discovery. Then the Metropolitan Museum show, with its early "American Scene" painting is another facet in the movement. This, which a few years ago would have been pounced upon by the critics as showing the very worst of America's art, is welcomed now with the greatest respect, for all its naturalistic, narrative paintings. One of these days the old master dealers will complete the trend and give a huge one-man show to Jean Greuze, re-discovering him, too.

"Sources" Show Is Informative

The trend makes interesting musing in connection with the new show at the Wildenstein Gallery, "Sources of Modern Painting," which has been transported from Boston with only a few minor changes. It is one of the outstanding shows of the moment, and the Boston Institute of Modern Art is to be congratulated on having assembled such an instructive exhibition.

An earlier issue of the *THE ART DIGEST* gave a more detailed, illustrated, report on this show when it was in Boston, and it suffices to say here that it pleads an eloquent case for the understanding and appreciation of the sincerity of the French moderns, from Cézanne to Picasso. It takes the mystery out of much of the more radical erstwhile Parisian art for those who are still bothered by its unintelligibility, and links that school with the stream of art history in an entirely satisfactory manner. Some of the individual works are not by any means the best by the respective artists, but it was not the intention of the organizers to do anything more than make comparisons and demonstrate influences. The exhibit has excellent value in sobering a person's critical value and re-aligning one's basis of judgment. It shows, for example, that sources and influences have nothing to do with the artistic value of what is produced. That is always in the hands of the artist himself.

Hibbard's Craftsmanship

At the 15 Vanderbilt Avenue establishment, the Grand Central Galleries have had a show of landscapes by Aldro T. Hibbard, a Rockport artist who specializes in Vermont scenes

of about this time of the year. At least, the subject in a good number of pictures is that of tapping the Vermont maples for their syrup. Hibbard's work is distinguished mainly for its easy brushwork which has an inescapable grounding in craftsmanship and a realistic authority that cannot be overlooked.

Four Progressive Contemporaries

One of the current New York shows that commands particular attention is that of four men at the Macbeth Gallery—Francis Chapin, Antonio P. Martino, Moses Soyer, and Jon Corbino. The latter artist is represented by a group of wood sculptures, done in the days before Corbino was a painter. They show whence comes a good deal of Corbino's form in painting.

But the more interesting thing about this show is the appearance in New York of two outstanding regional leaders. Francis Chapin is well known in Chicago among the more progressive group and is a veteran prize winner at Chicago annuals. Antonio P. Martino is just as well known in Philadelphia for the same reasons, though he is often referred to by the New York critics as a "comparatively unknown" artist. Oddly, both Chapin and Martino won the Sesnan landscape medal in successive years at the Pennsylvania Academy Annual. And Corbino last year won the Lippincott prize.

By bringing these two regional moderns to the attention of the New York public, the Macbeth Gallery has shown its refusal to become typed as a strictly conservative gallery. Chapin, an artist who is perfectly at home with colors when they are at high brilliance, has a group of landscapes that are unusually daring in every way, and individual to himself. Martino works in a opposite, low key; his canvases are done in low colors in which a strange light shines through the moodiness. His rather rigidly-composed landscapes, making effective use of the block-like appearance of houses, show a highly disciplined talent.

Waugh, the People's Choice

Referring back to the natural aspect of things, there is a show of Frederick Waugh's marines at the Grand Central Galleries (Fifth Avenue branch, until May 13) and, depending upon how one wishes to take this week's trend, they are either "old hat" or a bit advanced. They are definitely respectful of the natural aspect of things. One amazing point about Waugh, which must be admired in his

[Please turn to page 34]

*Nordic Girl: GEORGE CONSTANT
On View at Boyer Gallery*



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Lake Nemi: COROT. In the Queeny-Berington Sale

Many May Sales Scheduled at Parke-Bernet

SO HEAVY is the Parke-Bernet auction schedule for the first fortnight of May that on the 6th the offerings of three different sales go on exhibition. Sales dates are clustered thickly throughout the period, bringing to the market objects ranging from archaic jade carvings to contemporary paintings, from sturdy American furniture to exquisitely wrought Chinese porcelains.

Beginning May 3 and continuing for three days, part two of the Spoor library will be dispersed. First editions by English and American 18th and 19th century authors, autograph letters and manuscripts are featured. On May 5 and 6 the scene shifts to the French furniture and art properties of the Vicomte de Salins, which have been removed from his Paris and Aisne residences and brought to America for sale.

Paintings by important artists come under the hammer on May 11, when the collections of the late John F. Queeny, now sold by his daughter, Mrs. T. B. Berington, and other owners will be dispersed. Prominent among these canvases is Corot's *Lake Nemi*, reproduced above, and Delaroche's *Lord Strafford on his*

Way to Execution, which was formerly in the Duke of Sutherland collection. The portraits include three by Raeburn and others by Romney, Sargent, Peale, Henner, Largilliere and Lorenzo Lotto. There are also canvases by Fantin-Latour, Diaz, Constable, Bouguereau, Ziem, Pannini, Opie, Knight, Troyon, and Vi- bert.

On the afternoons of the 11th and 12th, Mrs. Georg Vetlesen and other collectors of Chinese porcelain, pottery and jade will sell their properties. Lapis Lazuli and other mineral carvings, lacquer and teakwood furniture, pewter and bronzes will be offered.

The art property now in the Fifth Avenue home of the Adolph Lewisohns will furnish collectors with items of unusual quality on May 16 and 17. Paintings include a Georges Rouault canvas dated 1929 and an important Daumier panel which was exhibited in the Exposition Daumier in Paris in 1901. Other important items are a court scene by Forain (reproduced in the 15th April issue), Monet's *Waterloo Bridge*, Mary Cassatt's *Mother and Child*, Marie Laurencin's *Diane*, Sargent's *The Olive Grove*, Zulonga's *Portrait of La Trini*.

and well known pewter collection of Arminius T. Haeblerle, author of *Old Pewter*, and former U. S. Consul General at Dresden. Principally German, Dutch and French, most of the pieces are mentioned or illustrated in authoritative books or described in *Suddeutsche Zinngiesser* by Erwin Hintze. One of the rarest and most celebrated objects is an embossed French salver. Plates, mugs, screw bottles, salts, and candlesticks are other pieces, all of which were exhibited at the City Art Museum in St. Louis in 1938. Concluding the properties being offered are examples of English, Continental and American furniture, paintings, glass, silver, prints, textiles and tapestries.

The fortnight ends with a three-day sale of Oriental objects of art, on the 11th, 12th and 13th. Archaic jades, early pottery, bronzes and porcelains are a few of the types of objects that will be offered bidders in this sale.

Auction Calendar

May 2, Tuesday afternoon & evening, American Art Association-Anderson Galleries; from library of Charles N. Schmall and other owners: Americana, autographs, 1st editions, manuscripts, early American music, and incunabula; four rare issues of Tennyson's *The Victim*, *The Window*, and *Enid: An Idyll*, private printed at the Canford Manor private press of Sir Ivor Bertie Guest. Now on exhibition.

May 3, 4 & 5, Wednesday evening, Thursday afternoon and evening, and Friday evening, Parke-Bernet Galleries; from Part II of the Spoor Library: 1st editions of English & American 18th-19th century authors and autograph letters and manuscripts, M through Z. Now on exhibition.

May 5 & 6, Friday & Saturday afternoons, American Art Association-Anderson Galleries; property of Mrs. Josef Stransky, Mrs. Marjorie Duis and others: English, Continental and American furniture & decorations; silver, paintings, Oriental rugs. Property of Arminius T. Haeblerle: important Continental pewter. Now on exhibition.

May 5 & 6, Friday & Saturday afternoons, Parke-Bernet Galleries; property of the Vicomte de Salins; French 18th century furniture, paintings, textiles & objects of art. Now on exhibition.

May 11, Thursday evening, Parke-Bernet Galleries; property of Mrs. Thomas P. Berington & other owners: English & American paintings; old masters. On exhibition from May 6.

May 11, 12 & 13, Thursday, Friday & Saturday, American Art Association-Anderson Galleries; property of Charles C. Mills, the late S. Fullerton Weaver, & Lt. Com. Frederic N. Pursley: Oriental objects of art, including early pottery, bronzes, archaic jades, lakemonos & porcelains. On exhibition from May 6.

May 11 & 12, Thursday & Friday afternoons, Parke-Bernet Galleries; property of Mrs. Georg Vetlesen, Ada A. Matthias and others: important Chinese porcelains of various periods; carvings in green & fei-t'sui jade, coral, lapis & rock crystal; pottery, textiles & paintings. On exhibition from May 6.

May 12, Friday evening, Plaza Art Galleries; property of Paul Reinhardt, Edith Wetmore, Mrs. Charles Howland Russell, Jr., and other owners: French, Italian & American paintings, watercolors, drawings & pastels. On exhibition from May 7.

May 13, Saturday afternoon, Parke-Bernet Galleries; property of Nicolas de Koenigsberg and others: French 18th century furniture, fine ormolu, decorative objects; small arms, Oriental rugs and porcelains. On exhibition from May 6.

May 16 & 17, Tuesday & Wednesday afternoons on the premises at 881 Fifth Avenue, N. Y., Parke-Bernet management; from collections of Adolph and Sam A. Lewisohn: paintings & sculptures by modern French & American artists and Barbizon school; Chinese porcelains; modern furniture; Brussels & Beauvais tapestries; silver, China & glassware. On exhibition on premises from May 13.

May 18, Thursday afternoon, Parke-Bernet Galleries; property of Mrs. Frances Smyth, estate of Samuel Bancroft, Jr., and others: 1st editions, standard sets & general literature. On exhibition from May 13.

May 18 & 19, Thursday & Friday afternoons, American Art Association-Anderson Galleries; from estate of Mrs. George B. Evans and other owners: hardstone carvings, precious-stone jewelry, modern silver. On exhibition from May 13.

Memling Brings \$83,000

Prosperity last fortnight peeked out of its hiding place and cautiously stepped into the auction rooms of the American Art Association-Anderson Galleries. There, on the night of April 20, that illusive personality wrought its strange alchemy and conjured for several picture owners prices the like of which have not been seen in recent years.

The sale, which realized a total of \$197,175, was dramatized on two occasions when the auctioneer lowered his voice to a pitch just above a whisper and coaxed bidders up the ladder to new highs. Hans Memling's *The Descent From the Cross* reached the top at \$83,000, a figure which, if expressed in the monetary unit of 15th-century Flanders, would send shivers through the aged bones of the humble and long-dead artist. On the next step of the price ladder was Raphael's *Madonna of the Pinks*, reproduced in the April 1 issue, which passed from M. Félix Lachowski's collection to that of an anonymous American for \$60,000.

The sale over, Prosperity retreated around that famous corner, back to its moldy 10-year-old grave.

American-Anderson

THE AMERICAN-ANDERSON GALLERIES begin their May calendar on the 2nd with a sale of literary items drawn from several libraries including that of Charles N. Schmall. Occupying a prominent position among these offerings are four extremely rare Tennyson issues: one of two known copies of the trial issue of *The Victim*, a copy of the privately printed folio of the same work, the privately printed issue of *The Window*, and a hitherto unrecorded edition of *Enid: An Idyll*. The Americana items include two specimens of New York currency dated May 31, 1709—from the press of William Bradford (the first money issued in the City and Colony of New York), and Aaron Burr's manuscript account book.

The next sale at the American-Anderson Galleries brings to New York the extensive



The Port of Toulon: OTHON FRIESZ

Old and Modern Masters in Plaza Auction

GOING UNDER THE HAMMER at the Plaza Art Galleries, New York, on May 12 will be a large assortment of pictorial offerings. Assembled by James St. L. O'Toole, this sale will bring to the market oils, watercolors, etchings, pastels and drawings from the collections of Paul Reinhardt, Edith Wetmore, Mrs. Charles H. Russell, Jr., and others. Many artists whose names are symbolic of the contributions of the 20th and 19th centuries appear in the Plaza catalogue.

Prominent among the canvases are *The Port of Toulon* by Othon Friesz, reproduced above; *Concordia* by Puvis de Chavannes, a painting that has been exhibited at the California Palace of the Legion of Honor and the Brooklyn Museum; *Woman's Head* by André Derain; *Landscape with Cottage*, a richly textured canvas by Maurice de Vlaminck; and *Still Life, Flowers* by Henri Fantin-Latour. Alfred Sisley is also represented.

From contemporary Italy come three works, *Houses on Ishia*, *Boating on the Tevere*, and

Snow at Cortina Dampezzo by Vincenzo Colucci and from 18th century Italy comes an ink and wash drawing by Giovanni Battista Tiepolo.

Watercolors and pastels by Cézanne and Mary Cassatt, two drawings by Maurice Sterne and a canvas by Max Jacob highlight the international flavor of the lots offered.

Leutze's Version of Grant

Among the men whom the Civil War picked from comparative obscurity, and spot-lighted with the fame that gives rise to monuments and stately portraits was Ulysses Simpson Grant. The General's features, subject of many painters' brushes, were also enshrined in pigment by Emanuel Leutze, known to every school boy as the artist of the famous *Washington Crossing the Delaware*. The Leutze portrait, considered an excellent likeness by those who remember Grant, has recently entered a private eastern collection through the agency of Autumn Sims, New York dealer.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if announced), and the price. AAAA means Americans Art Association-Anderson Galleries; P-B stands for Parke-Bernet.

Paintings

Mening: <i>The Descent From the Cross</i> (AAAA, Lachovski, et al) Walter Williams	\$83,000
Raphael: <i>Madonna of the Pinks</i> (AAAA, Lachovski, et al)	60,000
Gianpetrino: <i>S. Joseph and the Holy Family</i> (AAAA, Lachovski, et al)	6,200
Murillo: <i>Ecce Homo</i> (AAAA, Lachovski, et al) Lewis Lawler	5,000
Murillo: <i>The Head of Christ</i> (AAAA, Lachovski, et al)	3,700
Campi, Giulio: <i>Portrait of Ercole II, Duke of Ferrara</i> (AAAA, Lachovski, et al)	3,400
Jordaens, Jacob: <i>Portrait of Judge Steen-graets</i> (AAAA, Lachovski, et al) Frank Smollen	3,200
Van der Weyden (workshop of): <i>Portrait of Charles the Bold, Duke of Burgundy</i> (AAAA, Lachovski, et al) Dr. Paul Drey	2,500
Claudet, Francois: <i>Portrait of Antoine de Bourbon, King of Navarre</i> (AAAA, Lachovski, et al) Dr. Paul Drey	2,500
Pourbus, Frans: <i>Portrait of Don Diego S. de Acuna</i> (AAAA, Lachovski, et al)	2,450
Ravensdal: <i>Waterfall</i> (AAAA, Lachovski, et al)	1,500
Limosin, Leonard de: <i>Portrait of Charles, Comte de Montpensier</i> (AAAA, Lachovski, et al)	1,500
Turner: <i>Fishing Boats Discharging</i> (AAAA, Noah, et al) Martin George	2,500
Palma Vecchio: <i>Luxuria</i> (AAAA, Lachovski, et al)	1,300
Guardi, Francesco: <i>Italian Scene</i> (AAAA, Lachovski, et al)	1,300

Bol, Ferdinand: *Portrait of a Woman* (AAAA, Lachovski, et al) 1,150

Prints

Rembrandt: <i>Three Trees</i> (P-B, Lewisohn, et al)	1,500
Rembrandt: <i>Christ Preaching</i> (P-B, Lewisohn, et al)	750
Dürer: <i>Adam and Eve</i> (P-B, Lewisohn, et al) Kennedy & Co.	750
Whistler: <i>Fanny Leyland</i> (P-B, Lewisohn, et al)	525
Rembrandt: <i>Beggars Receiving Alms at the Door of a House</i> (P-B, Lewisohn, et al) Charles Sessler	460
Whistler: <i>The Toilet</i> (P-B, Lewisohn, et al) M. Knoedler & Co.	450

Furniture, Tapestries, etc.

Louis XVI: Aubusson silk floral tapestry (P-B, van Allen) R. Stora	750
Louis XVI: Aubusson, woven silk tapestry (P-B, van Allen) R. Stora	750
Louis XIV: royal Gobelins tapestry (P-B, van Allen) Herman Blank	700
Louis XIV: circa 1690, Gobelins tapestry (P-B, van Allen) Herman Blank	700
Vienna, Savonnerie carpet (P-B, van Allen) Darsa & Co.	500
Flemish: Renaissance tapestry (P-B, Charles of London)	500
Sheraton: mahogany 3-part dining table (P-B, Charles of London)	475
Chinese: Coromandel lacquer 8-panel screen (AAAA, Del Drago) Mrs. Richard Roberts	310

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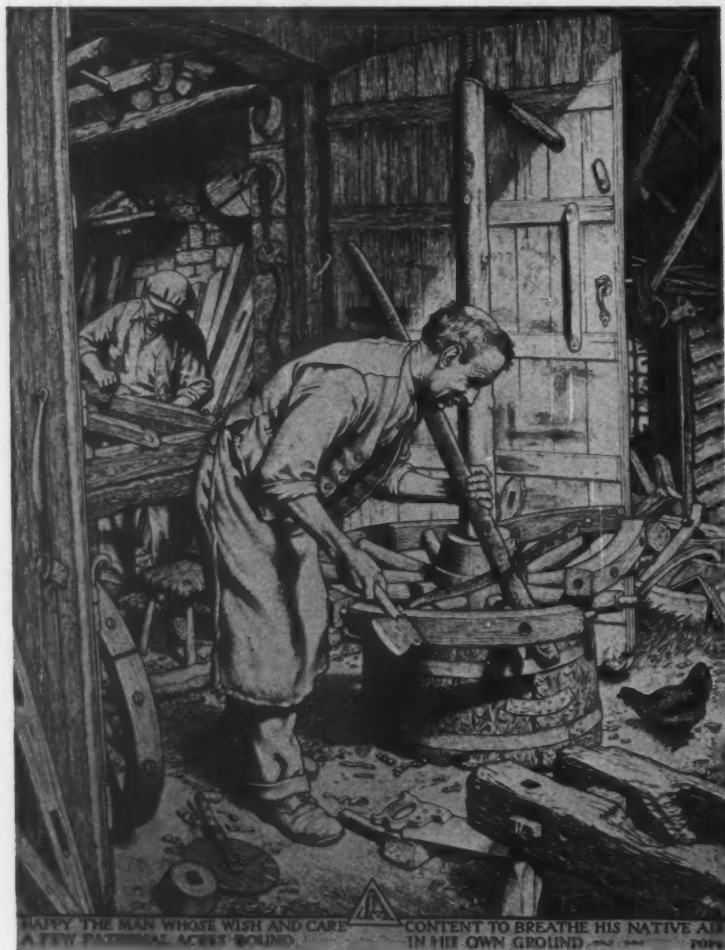
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Critics Approve Chicago Etching Annual

THE CHICAGO SOCIETY OF ETCHERS, whose 29th annual exhibition closed April 30, drew from the critics numerous friendly adjectives. The 92 exhibits by as many members revealed in subject matter and variety of technique the international character of the Chicago Society. Members from foreign lands—France, Italy, India, and England—and from every part of America sent in drypoints, etchings, engravings, aquatints, mezzotints and examples employing combinations of these media.

The committee members who named the five \$25 purchase awards grew gray, according to Paul T. Gilbert of the *Chicago Herald and Examiner*, "trying to make up their minds, for almost every print cries out for a ribbon." Gray or not, the distraught jury finally arrived at their choices, and announced that Cyrus LeRoy Baldridge's *Korean Dancing Girl* (reproduced in March 1st ART DIGEST) had been chosen for the Mrs. William B. Storey prize; that John Taylor Arms' *Reflections at Finchingfield* (reproduced in April 15th ART DIGEST) had been picked for the Chicago Society of Etchers' prize; that Kerr Eby's *The Devil's Back*, an etching and aquatint of crashing waves, had been named recipient of the Mrs. Frank G. Logan prize; that Elizabeth Orton Jones' *Sewing Circle*, a drypoint

in color showing a group of little girls making doll clothes, had been selected for the Charles Muller prize; and that Stanley Anderson's *The Wheelwright*, reproduced above, had won the Anonymous Donor prize. Anderson of England is the only non-American among the prizewinners.

Chicago's critics singled out for praise James Swann's *Four Ten*, a softground etching presenting a thrilling bird's eye view of Wacker Drive; Bertha E. Jaques' *Cotton Bolls*; Alexander Mastro-Valerio's *The Bathers*; Thomas S. Handforth's cavorting *Six Little Goats*; Helen Forman's *Bit of Meadow*; Gordon Grant's misty *Lobsterman*, with gulls swooping overhead; and Richard E. Bishop's *Mississippi Mallards*, in which the birds career and flutter over a swamp in a manner to quicken the blood of a huntsman.

Gilbert concluded his review by commending particularly Doel Reed's *Silence*.

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Engraved by Nanteuil

THE HAUGHTY, conceited ruler of 17th century France, Louis XIV, and his counselors—crafty, sly Mazarin, able Colbert, Fouquet, LeTellier and Lionne—all these figures, symbolic of a great age in French history, live again in the engravings of Robert Nanteuil now on exhibition in the Philadelphia Museum of Art. Bequeathed to the museum by the late Ellis Ames Ballard, these 230 exhibits, besides mirroring accurately the personalities of Louis' leading contemporaries, exemplify the craft of engraving raised to its highest degree of technical perfection. Nearly all quarter-length portraits, the engravings recapture the luxuriant, successful atmosphere of France under Louis XIV.

Born in Rheims in 1623, Nanteuil, after a sound classical education, studied engraving, and as a young man went to Paris, where his wit and conviviality soon made him popular. A proficient portraitist, his talents were soon employed by the leading figures of the day—a day, fortunately for Nanteuil, in which portraiture in all media was the artistic rage of Paris. Soon the young artist had Louis himself for a subject, and eleven of the plates he executed of the sovereign are included in the Philadelphia show. Next in line is LeTellier, Nanteuil's most generous patron, of whom ten portraits are included. A particularly subtle characterization is the study of Fouquet, executed in the engraver's most finished style.

It was at the suggestion of Nanteuil that Louis declared engraving free and distinct from mechanical arts and conferred on its practitioners the privileges of other artists.

Man's Hatred of Man

Some of Rouault's savage and biting comments on man and man's attitude toward man—as exemplified in war—are included in the comprehensive exhibition of his prints on view at the Lawrence Art Museum, Williams College, until May 8. Numbering 120 exhibits, the show was assembled by the Museum of Modern Art of New York and comprises etchings, lithographs, woodcuts and color etchings which reveal the character of the artist completely.

Brutally direct, tragic and melancholy, the exhibits portray clowns caught without their masks of gaiety; circus girls; grim aspects of war; dark, forbidding streets; and scenes from the Passion. Works in the latter category, which bring to a focus man's religious hatreds and intolerances, complement the artist's social commentaries, which stress political and national hatreds innate in man.

Papermaking in India

A companion volume to Dard Hunter's *Papermaking Pilgrimage to Japan, Korea, and China*, published two years ago by the Pynson Printers, is now on the presses and will give an equally intimate and craftlike study of papermaking in India, the result of another Dard Hunter pilgrimage.

The new book, *Papermaking by Hand in India*, will contain original paper specimens, and, as a result, the edition is necessarily limited to 170. The price of the book is \$36 and it will be published June 19. It is already almost fully subscribed, announces the attractive prospectus, which is issued "mainly as a record."

The Art Digest



Horses: PRINCE PU CHIN

Living Chinese

DESPITE the tendency to think of Chinese painting as having ended ages ago with the decline of the Sung era, there is a show of contemporary Chinese art current at the Montross Gallery, New York (until May 13), which indicates that the art is still very much alive.

More than 60 paintings by a score of contemporary artists, including four princes of the old regime, comprise the show which Laurance P. Roberts, director of the Brooklyn Museum and a Chinese art authority, introduces as demonstrating that Chinese culture, "far from being dead, is definitely moving on toward new things." Staged for the benefit of destitute Chinese women and children, the exhibit may be seen for an admission charge of 50 cents.

The reason that Westerners are comparatively ignorant of things going on today in Chinese art, apart from the confusing political situation, is that painting in that country is still largely an amateur affair. Painters do not sell their works and there are no art dealers. The present display was assembled by Mrs. Owen F. Roberts who, during many years of residence in the Orient, received many gifts from her artist friends.

The paintings are all in the usual medium of watercolor on either silk or paper scrolls. All the artists are from North China and included among them are Wang Yun, an old man now, who has been noted for his impressionistic technique; Yu Fei-an, noted for his calligraphy as well as painting; the famous artist, Chi Huang, who is now nearly 80 years old; Prince Chun, brother of the late Empress Dowager; the animal painter, Ma Chin; Prince Pu Chin, who clings closely to his native China; Prince Pu Ju, well known outside of China and whose residence is one of Peiping's showplaces; and Prince Su.

The two styles of free impressionism and "careful line" technique in the present show offer an interesting contrast of work, sometimes by the same artists. The "careful line" technique, which has greatly influenced West-

ern artists such as Matisse, Gauguin, etc., required daily practice and is mastered only by those proficient in calligraphy. It is called *kung pi*. Most of the younger artists are interested in the freer technique of impressionism, or *hsieh yi*, which requires much practice too, in spite of its spontaneous appearance.

California Ceramics

THE SYRACUSE MUSEUM, probably the most prominent force behind America's rekindled interest in ceramics, has made the effects of its national ceramic annuals felt in almost every part of the country. In California, a tangible, direct result of Syracuse's pioneering is the annual California ceramics exhibition, which, after recent showing at the Los Angeles Museum, is now being circuitized by the Western Association of Art Museum Directors.

The California annual, which owes much to the local leadership of Glenn Lukens, ceramist with the University of Southern California, and Reginald Poland, director of the San Diego museum, reveals great variety and range of subject matter and technique. Some figurines and animal groups are rendered in finished glazes, other compositions are sketched roughly in sewer-tile clay. In some, terra cotta is left in its natural color; in others, all hues at the ceramist's command are brought into play.

In addition to pieces suited to drawing-room display, the Californians are producing a type of ceramics in perfect harmony with the heritage, traditions and mode of living peculiar to their state. Where the civilization fostered in Chinese palaces produced delicate meticulous porcelains, the California patio is inspiration for large, vigorous, sunny works in harmonizing textures, patterns and colors.

As Gregor Norman-Wilcox, curator of decorative and applied arts of the Los Angeles Museum, points out, "the development of comfortable outdoor-living in the Southwest has created a demand for ceramics to meet the special conditions involved."

Monticello Forges Ahead

The list of American colleges that are becoming collectors of American art continues to grow. The latest addition is Monticello College in Godfrey, Ill., which plans to sponsor an annual watercolor exhibition out of which it will, each year, purchase at least one exhibit for its permanent collection. The first of these annuals opened May 1, with exhibits by 250 invited artists, and additional works by watercolorists whose entries met with the jury's approval. Nation-wide in scope, the show promises to develop into a prominent one.

Monticello College, which is enlarging its art department, includes on its faculty Dean Chipman, who teaches painting and history of art; Hillis Arnold, sculptor, formerly of Cranbrook Academy; and Miss Kay Irwin, one of Millard Sheets' former students, who gives instruction in watercolor and design.

Britain's New Magazine

The Art Trade Press, Ltd., of London has launched a new art magazine called *The World of Art Illustrated*, appearing eighteen times a year and devoted to happenings in the art field in England. The current issue contains a calendar of gallery shows, brief reviews, a discussion of caricature and departments called "Picture of the Week" and "Personality of the Week." Paintings, sculpture, commercial design, and antiques are included in its editorial scope.

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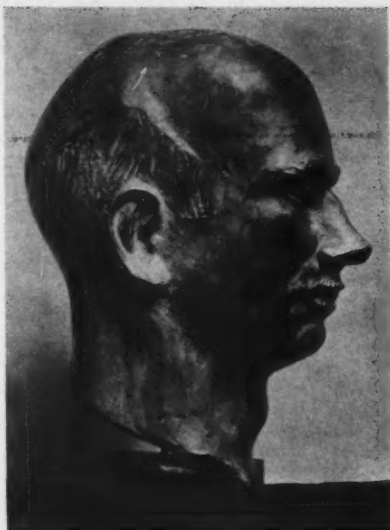
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Rockwell Kent: KATHERINE HAHN

Kent, Fighting Artist

ROCKWELL KENT has a huge loft at 113
Duane Street, in New York's lower East Side,
where he recently finished an equally huge
mural (50 by 15 feet) for the General Elec-
tric building at the New York World's Fair.
While working on the mural, Kent invited
Katherine Hahn, young American sculptor,
to watch him and do his head. These are the
circumstances behind the above bronze head
of one of the nation's famous veteran artists
by a 23-year-old youngster who is destined,
say critics, for a great future. The head, an
excellent likeness, goes beneath the surface
and reveals much of the inner fire that has
made Kent a fighter for liberal causes.

Miss Hahn studied at the School of the
Boston Museum, the Art Students League
of New York and with Max Kalish. In re-
cent months she has finished several impor-
tant commissions, her latest work being the
Kent portrait. This head, together with a
sculptured *Heron* for the garden of James
N. Rosenberg's summer home, may be seen
currently at the Milch Galleries in New York.

Washburn Show Extended

The exhibition of prints by Cadwallader
Washburn has been extended at the New
York Public Library to May 14.

Asylum for Justice?

ROMUALD KRAUS' monumental statue of Jus-
tice, done for the Newark Federal Courthouse
and rejected after editorial writers and a
federal judge scented a Muscovite influence
in the figure's upraised arms and lack of
blindfold, is now wanted by Cincinnati.

The Kraus figure, owned by the Treasury
Department Section of Fine Arts, is fast be-
coming famous as the statue without a home,
but the Cincinnati Museum wants to end all
that. Kraus is at present a teacher of sculp-
ture at the Cincinnati Art Academy. Last
December the figure was given the place of
honor in a loan exhibition at the Washington
Museum of Modern Art and currently it is
on view at the Golden Gate Exposition.

Asks Cincinnati: "Can we hope that in
some way it may be brought to Cincinnati
for a permanent home? Critics everywhere
have praised it for its dignity of conception
and pose, the skillful control of its masses,
its simplicity and its surface texture. Cin-
cinnati we feel sure would welcome it."

Most art lovers, while appreciating the Cin-
cinnati Museum's lofty sentiments, would
prefer to see some federal judge request the
figure for his courtroom. That alone would
repair the travesty Kraus' *Justice* suffered at
the hands of His Honor, Judge Guy L. Fake,
whose objections were reported in THE ART
DIGEST issues of Dec. 15, 1935 and Jan. 1,
1939. Is there a federal judge in these trying
times who will offer *Justice* asylum?

Chicago's Half Century

There will be no juried "American annual"
next fall at the Art Institute of Chicago, as
is traditionally held, but instead, the museum
has announced an invited retrospective show-
ing entitled "Half a Century of American
Art," compiled from works exhibited in the
49 previous annuals, from 1888 to 1939. Next
fall marks the 50th anniversary in the well
known Chicago series.

The substitute retrospective show will stress
the development of painting and sculpture in
the United States in the past fifty years,
states Daniel Catton Rich, the Director. "It
will also trace the growth of a typically Amer-
ican connoisseurship as many of the works
originally shown in the annual American ex-
hibition at the Art Institute have found their
way into important private collections or have
been acquired by leading museums. We feel
that the exhibition will be a significant mile-
stone in the history of American art."

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The Field of American Art Education

History via Art

A FEW WEEKS AGO the English critic, R. H. Wilenski was quoted in the London *Times* urging the use of art in the teaching of history "because it could furnish illustrative images which would quicken the pupils' interest and train their powers of observation." The history of the second half of the 17th century, argued Wilenski, would be incomplete without the image of Versailles and its life; and Franco-British history between 1800-1815 takes form and substance with the pictures of David, Gros and Goya and Lawrence, Turner and Blake.

"But the teacher must use the historical method of quiet examination of objects and facts" warns the critic, "and avoid the concept of art as an isolated aesthetic activity pursued by eccentric demigods in a no-man's land between heaven and earth."

This month the Boston Museum has issued the first of a series of "Illustrative Sets" which provide history teachers and others with the mechanism for using art in exactly this way. The Extension Division has spent considerable time developing the sets, of which there are a dozen originals and of which one, *Elizabethan England*, has now been published.

The Extension Division, under the supervision of Mrs. Anne Holliday Webb, undertook assembling the sets as a means of reaching Boston school children who did not get to the museum. If these children and older students are not interested in art, they are in history and literature and other studies, Mrs. Webb decided, and art can be brought to them on that basis. As a result, the division worked up sets of large reproductions of paintings, sculptures, architecture, tapestries, and other art objects that concerned a period in history or a phase of literature. Thus, in addition to one on Elizabethan England, which gives an excellent background to any study of Shakespeare, there are others on the French Revolution, the Arthurian Legend, and numerous other subjects.

The sets found an immediate favor in schools when the teachers showed the pictures and linked them with the current studies in the classroom (there is a booklet to guide the teacher with each set). Also, the museum found that there was an industrial demand for them, particularly from the mo-

tion picture industry which has to erect authentic scenes of various periods.

The collotype plates, 12" x 16", are accompanied by an explanatory text, prepared by an authority on the subject, and there are more than 40 plates in the Elizabethan set. Made possible by a Carnegie grant, the entire group, already developed in original sets, will eventually be published and made available for schools all over the country. The price for the Elizabethan portfolio is \$5.

Stevens Starts 27th Year

June will mark the 27th year that W. Lester Stevens has journeyed to Rockport, on historic Cape Ann, to conduct summer classes in landscape painting. Stevens, an associate of the National Academy, is a former member of the art faculties of Boston and Princeton Universities and is regularly included in leading exhibitions in many parts of America.

Four out-of-door criticisms are given each week, in addition to a general criticism and lecture. A special section is devoted to watercolor, a medium which, as attested by numerous prizes and inclusion in national shows, has become one of Stevens' special proficiencies. Like other summer students in Rockport, those enrolled in the Stevens classes will have available exhibitions by the community's best artists, and will also be afforded opportunities to visit the studios of nationally known painters who regularly make their summer homes on Cape Ann.

Brackman Opens School

Summer schools, through which artists and students alike are able to escape to delightful surroundings, are seemingly on the increase, both in the number of institutions and in enrollment. Among the recognized artists who will this summer initiate schools in their own names is Robert Brackman, whose studio building at Noank, Connecticut, is now nearing completion.

Brackman's school, located just at the outskirts of historic New London, will offer instruction in life, portrait and landscape painting. Reservations, Brackman reports, have nearly reached the limits set for each class. After the close of the summer season, Brackman will return to his classes in Manhattan's Art Students League and in the Brooklyn Institute of Arts and Sciences.

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The Field of American Art Education

Elma Pratt Honored

POLAND, which is fast becoming a focal point in international politics, recently conferred its highest honor on an American who has long been active, internationally, in the interests of Polish art. The honor—Poland's Golden Cross of Merit—was awarded to Elma Pratt, founder and director of the International School of Art, by Consul General Wacław Gawronski of Chicago, in recognition of Miss Pratt's 15-year period of publicizing and popularizing the art of Poland in America.

Miss Pratt, whose school maintains several European branches, has spent part of each year in Poland, studying the artistic production of the peasants as well as that of famous painters, ceramists and sculptors; and in 1928 she established the first summer art school in that land. Teachers, interior decorators, free lance artists and designers from all parts of America attended classes, held in a valley of the high Tatras and conducted by eminent Polish practitioners in the various fields of art.

The direction of this artistic interchange was reversed in 1933 when Miss Pratt brought Polish art to the attention of America by means of a comprehensive exhibition of oils, watercolors, graphic and commercial art, ceramics, folk and school art, which made a successful tour of the nation after an initial showing at the Brooklyn Museum.

Miss Pratt's school is a veritable museum of Polish folk art and craftsmanship, and her classes are enlivened by lectures on the people and the art of her favorite European nation.

Parker on Nantucket

A native-born New Yorker, George Waller Parker's teaching career has had an international cast. After studying at the Art Students' League and at Colorossi's and the Academie de la Grande Chaumiere in Paris, Parker returned to his native city where he conducts winter classes in his studio. At intervals, however, he has taught classes in Paris and has conducted painting trips in China, Japan, Bali and other exotic lands that lie beyond the horizon.

Early this summer Parker will board a boat for picturesque Nantucket Island, there to continue the school he has headed for several

years. Classes feature landscape and marine painting, but work is also given in figure, portrait and still life. Like most of the more progressive teachers, Parker's aim is to aid his students along their individual paths, giving them a sound foundation in drawing and the technique of painting, but refraining from molding the style of their work to match his own. Discussions, talks, general criticisms and demonstrations of painting supplement the regular instruction.

On Historic Cape Ann

The Cape Ann Art School begins its second season in July, offering students training in drawing, composition, figure and landscape painting under the guidance of William C. McNulty, Jon Corbino and Ann Brockman. "The three instructors," to quote Miss Brockman, "work for the objective of teaching the student how to use his art school studies in such a way that he bridges the gap between the art school study presentation and the finished picture."

Located just off Front Beach in Rockport, the school is housed in a spacious studio where a model is available five mornings a week. Students can use the studio afternoons also. Those interested only in landscape receive special rates, and they too may use the school's studio. McNulty, long on the Art Students League's roster of instructors, gives training in drawing and takes groups out for field work in composition. Corbino gives daily instruction in painting and devotes Saturdays to the criticism of all work done during the week. Miss Brockman criticizes landscape painting in oil and watercolor and also conducts outdoor landscape classes.

Puppeteers Hold a Pageant

A "Puppet Pageant," the first ever held in an art museum, is one of the current attractions at the Philadelphia Museum of Art.

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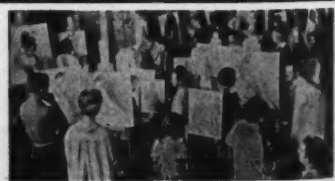
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Claremont's Program

AN ARTISTIC "declaration of independence" is what the Claremont College Graduate Institute of Art will foster in its special summer session. Seeking to relate art to life, the Institute works on the theory that art will grow out of the very life it seeks to interpret. Hence a broad cultural, historical and sociological base will be given to the studies that deal more specifically with techniques and media.

Painters, sculptors, watercolorists, ceramists and industrial designers will be urged to see American landscape through American eyes, to study metropolitan hustle and bustle from a point of view not conditioned by foreign philosophies, and to gear technological aids to contemporary American life by means of designs which reflect the efficiency and unencumbered beauty characteristic of America's contributions in this field.

Landscape painting will be under the tutelage of Millard Sheets, under whose progressive direction the Claremont school has developed into a leader in its field. The school's emphasis on America's artistic independence owes much to Sheets' belief that art grows out of the economic and political as well as the social aspects of the very culture that produces it.

Although located in Claremont, California, the Institute will reflect a nation-wide approach. James Chapin, representing the East, will make his first trip to the Far West and will hold classes in composition and figure painting. Long known as one of the pioneer painters of the American scene, Chapin will find himself associated with an enterprise in tune with his personal convictions. And so will C. J. Bulliet, forthright, outspoken and definitely American critic of the *Chicago Daily News*. An author and critic from the Middle-west who reflects that section's antipathy toward indiscriminate fawning before all that is foreign, Bulliet will conduct lectures and round-table discussions on the history and development of modern painting and its relation to historical background and contemporary life.

From San Francisco, Joseph Sinel, one of America's leading industrial designers, will come to demonstrate to students the practical application of design to modern life.

Landscape Under Rotenberg

Art students visiting the current show at the Boston Art Club Gallery see not only the vigorous, moody landscapes in which Harold Rotenberg has captured the spirit of Florida and the Gaspe country, but also sun-drenched canvases in which this Boston artist has caught the infinite charm of Cape Ann with its two picturesque harbors, Gloucester and Rockport. Rotenberg knows these well, for each year at the beginning of June he leaves his work as instructor in the school of the Boston Museum and journeys to his summer studio in Rockport, where, until October chills the summer air, he conducts classes in oil, watercolor and pencil.

Composition and color are Rotenberg's points of stress, and these he emphasizes as his students set up their easels before groups of fishing boats, stretches of rugged coast or expanses of bleak sand dunes. Classes are held two mornings and two afternoons each week, with Saturday morning devoted to Rotenberg's personal criticism of the recently completed work. A feature of these classes is a weekly picnic to one of the many historic spots on Cape Ann.

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Hibbard of Rockport

"The salty flavor of the fishing fleet contrasts with the crisp patterns of the pleasure craft on regatta days. Quaint winding streets, lined with charming old houses in the village, deserted quarries, rocky cliffs and surf along the coast add unlimited variety to the paintable subjects. . . ." So runs a description of Rockport, Massachusetts, in a prospectus for the summer landscape classes of Aldro Hibbard, prominent New England artist. Long a summer resident of Rockport, Hibbard will this year continue his school, which for years has found abundant material for landscapes in that old fishing port and along the shores of Cape Ann.

Commander of a vigorous technique, Hibbard does not judge a student's progress by his proficiency at copying his way of working. The school conducts three classes a week out-of-doors under Hibbard's direction. The fourth weekly meeting of the classes takes place Saturday mornings in the school's studio, where additional criticism is offered. Aldro Hibbard, a member of the National Academy, has won that institution's First Altman Prize as well as honors in exhibitions in many parts of America. His most recent exhibit was held last fortnight in the Grand Central Art Galleries in New York.

McClelland Barclay to Teach

McClelland Barclay, nationally famed illustrator and portrayer of popular specimens of American pulchritude, will this summer inaugurate a school of his own on fashionable Long Island. Barclay, who has previously given instruction to many of the younger artists now appearing on the pages of America's magazines, will not, he explains, attempt to limit his students to his own style and technique. A believer in fostering the individual talents and aptitudes of students, Barclay will attempt to help the young artists to develop in a direction best suited to their particular talents.

Missouri-born son of a physician, McClelland Barclay received his earliest training in St. Louis, later studying at the Art Students League under the late Thomas Fogarty. An amateur boxer, Barclay has executed several ring battles in oil, and has lately turned to portrait painting and marines when not occupied by commercial assignments. His classes will not be limited to any specific subject, but will include work in portraiture, landscape, marine, life and illustration.

Win California Honors

Honor awards at the 29th annual of the California Art Club went to Clarence Hinkle, Emil Kosa, Jr., Stan Pochiecha Poray, Carl Rungius, Olive Barker, Henry Lion and Bertha Carewe. The scene was the Los Angeles Museum, the time, last month.

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Cleaned & Cleared

AFTER TWO YEARS of cleaning and study by an expert, Charles Muskavitch, announcement of definite attributions has been made on seven of the 43 old master painters which came two years ago out of a clear sky to the surprised Dallas Museum of Fine Arts.

The paintings are an anonymous loan from a Dallas citizen who received them from his brother in St. Louis. The brother bought them along with nearly 150 others years ago from a Peruvian nobleman who had met with race-track reverses and needed to liquidate his assets. The St. Louis collector, suspecting that a number of valuable works were included in the large collection, bought the paintings in whole blocks, removed them to St. Louis, lived with them for many years studying and weeding them out. He burned a large number of those he thought unimportant, and eventually placed his remaining favorites into a twenty-five year period of storage.

Upon receipt of the permanent loan, the Dallas Museum called Mr. Muskavitch to Texas, on recommendation from the Fogg Museum, and arranged for him to stay for six months putting the works in order. He has now been with the collection for two years and has set up a research department in the museum. With the confirmation of opinion of the Boston X-Ray expert, Alan Burroughs, definite attributions have been announced for the first time.

John William Rogers, art critic of the Dallas Times has published the first of these announcements in his art page as follows:

The Concert (formerly called a Velasquez) is by Guercino, and, according to Mr. Burroughs, "a good one." Guercino was an early 17th century Italian of the the Bolognese school. *The Christ at Emmaus* was previously correctly attributed to Marco Marziale, a 16th century Venetian who is not elsewhere represented in this country. *The Entombment* (formerly attributed to Tintoretto) is by Bonifazio Veronese (probably the elder), a pupil of Palma Vecchio and an imitator of Titian. *The Flight of the Holy Family*, is correctly attributed to Jacob Jordaens, one of Rubens' greatest pupils, and *Portrait of St. John* is correctly credited to the Spaniard, Ribera, who worked in Naples. *The Alchemist* is correctly attributed to David Tenier; and the *Adoration of the Shepherds* is placed in the School of Murillo.

Ars Una, Species Mille

Items recently offered by friends to the Cincinnati Museum for temporary loan exhibition: one (1) piece of soap which the owner had carried in his knapsack through the World War; one (1) fruit cake sixty years old. "Are we getting dippy?" asks the editor of the Cincinnati Museum's *Bulletin*.

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CALENDAR of Current EXHIBITIONS

ANDOVER, MASS.

Addison Gallery To May 8: *The Bauhaus*. To May 10: *Art of Walt Disney*.

APPLETON, WISC.

Lawrence College May: *Oils, Mrs. Marion Sloane*.

ATHENS, GA.

University of Georgia To May 6: *Aqua-Chromatic Exhibition*.

BALTIMORE, MD.

Museum of Art To May 10: *Hunting & Racing Prints, Paintings & Sculpture*.

Walters Art Gallery To June 10: *French Enamels of the Renaissance*.

BOSTON, MASS.

Doll & Richards May: *Walt Disney's Originals, "Ferdinand the Bull."*

Guild of Boston Artists May 3 to June 30: *Spring Exhibition, Members*.

Grace Horne Galleries May 8 to 20: *Watercolors, Dorothy M. Howe*.

Museum of Fine Arts To May 7: *Ten American Watercolor Painters*.

To May 14: *50th exhibition; Boston Society of Water Color Painters, Boston Water Color Club*.

BUFFALO, N. Y.

Albright Art Gallery To May 5: *The Printmakers of Buffalo*.

CHICAGO, ILL.

Art Institute To May 14: *International Exhibition of Watercolors; To May 15: Willard Smythe Group, Abstractions*.

Chicago Galleries Assn. To May 22: *Landscapes, Edgar A. Payne; Portraits, Claude Buck*.

Findlay Galleries May: *Paintings, H. Dudley Murphy; Woodcuts, Winslow Homer*.

Katharine Kuh Galleries May: *Paintings, Gertrude Abercrombie, Raymond Breinin, Charles Serbes*.

Chicago No-Jury Society of Artists To May 15: *Annual Exhibition*.

CINCINNATI, OHIO

Art Museum May: *Etchings, Piranesi & Tiepolo; Etchings & Lithographs, Edmund Blampied*.

CLAREMONT, CALIF.

Pomona College To May 12: *Aqua-Chromatic Exhibition; To May 25: Danish Decorative Arts*.

CLEARWATER, FLA.

Art Museum To May 15: *Spring Exhibition*.

CLEVELAND, OHIO

Museum of Art To May 14: *Rembrandt & the Dutch Tradition; May 2 to June 11: Annual Exhibition of Cleveland Artists & Craftsmen*.

COLUMBUS, OHIO

Gallery of Fine Arts To May 20: *Annual Ceramic Exhibition*.

CONCORD, N. H.

State Library To May 13: *Paintings, Maud Briggs Knowlton*.

DALLAS, TEXAS

Museum of Fine Arts To May 27: *Audubon Prints*.

DAYTON, OHIO

Art Institute May: *Paintings, John King; Dayton Society of Etchers*.

DES MOINES, IOWA

Association of Fine Arts To May 5: *Oils, W.P.A. Artists*.

DETROIT, MICH.

Detroit Artists Market To May 8: *Sarkis; May 8 to 22: Edgar Yaege*.

ELMIRA, N. Y.

Arnot Art Gallery May: *Studio Guild Watercolors, (A.F.A.)*

FAYETTEVILLE, ARK.

University of Arkansas May 1 to 20: *Grumbacher Palette Collection*.

FORT WAYNE, IND.

Fort Wayne Museum May 7 to 21: *Grumbacher Palette Collection*.

HARTFORD, CONN.

Wadsworth Athenaeum To May 9: *Index of American Design*.

HONOLULU, HAWAII

Nickerson Galleries To May 15: *Watercolors of Hawaiian Islands, Ben Norris*.

INDIANAPOLIS, IND.

John Herron Art Institute May: *Paintings, Olive Rush*.

IOWA CITY, IOWA

State University of Iowa To May 6: *Student Salon*.

KANSAS CITY, MO.

Art Institute May 7 to 28: *Paintings owned in Kansas City*.

William Rockhill Nelson Gallery May 4 to 30: *Annual Exhibition of Ohio Watercolor Society; Watercolors, Cady Wells*.

LAGUNA BEACH, CALIF.

Art Association May: *Virginia Woolley*.

LOS ANGELES, CALIF.

Foundation of Western Art May: *Trends in California Art*.

Dalsell Hatfield To May 15: *Russell Condes*.

Los Angeles Museum To May 15: *Masters of Popular Painting; To June 11: All California Exhibition*.

Tone Price Gallery To May 27: *Oils, Lee Blair*.

LOUISVILLE, KY. Speed Memorial May 7-21: *Sketches of Kentucky, Walter Kiser*.

MADISON, WISC. Wisconsin Union To May 12: *Maz Kaus*.

MANCHESTER, N. H. Currier Gallery of Art May: *Oils, Maurice Braun; Drawings for Wheaton Art Center Competition*.

MEMPHIS, TENN. Brooks Memorial Art Gallery To May 7: *Snow White, Walt Disney*.

MILLS COLLEGE, CALIF. Art Gallery To May 21: *Development of Landscape Painting in the West*.

MILWAUKEE, WISC. Art Institute To May 28: *Paintings, Robert Harshe*.

NEWARK, N. J. Cooperative Gallery To May 7: *Paintings by Minna Citron*.

Newark Museum From May 6: *Sculpture, Anna Hyatt Huntington*.

NEW ORLEANS, LA. Isaac Delgado Museum of Art May: *16th Circuit Exhibition, Southern States Art League*.

NEW YORK CITY, N. Y. A. C. A. Gallery (52W8) To May 12: *Group Exhibition*.

Academy of Allied Arts (34W86) May 3 to 24: *8th Annual Spring Salon*.

A. W. A. (353W57) To May 5: *Members Show*.

American Artists School (131W14) To May 13: *"Subject Matter" Exhibition*.

An American Place (509 Madison) To May 17: *Arthur G. Dove*.

Argent Galleries (42W57) To May 6: *Paintings, Bianca Todd, Harry M. Book & Frieda Kay Fall*.

Art Students League (215W57) May 2 to 13: *Reginald Marsh*.

Associated American Artists (711 Fifth) To May 18: *Paintings, Thomas Hart Benton*.

Babcock Galleries (38E57) To May 20: *Paintings, Ary Stillman*.

Bignou Gallery (32E57) To May 13: *Modern French Painters & Picasso*.

Bland Gallery (45E57) May: *Prints, "The Color of Old New York"*.

Bonestell Gallery (109E57) May 1-13: *Paintings, Marion Claudel*.

Boyer Galleries (89E57) To May 13: *Watercolors, George Constant*.

Buchholz Gallery (32E57) To May 12: *Watercolors, Emil Nolde*.

Carroll Carstairs (11E57) To May 13: *Paintings, Jongkind*.

Clay Club Gallery (4W8) To May 6: *Animal Sculpture*.

Columbia University (B'way at 115) To May 4: *Sketches & Architectural Drawings, H. Van Buren Magonigle*.

Contemporary Arts (38W57) To May 13: *Oils & Fresco-Mosaic, Pietro Lazzari; Sculpture, Marguerite Brunaccio*.

Downtown Gallery (113W13) To May 6: *"Nature-Vivre," William M. Harnett*.

Durand-Ruel Galleries (12E57) To May 20: *Paintings, Diets Edvard*.

Eight Street Playhouse (52W8) To May 10: *Lithographs, Maxine Seelbinder*.

Federal Art Project (225W57) May 2 to 23: *N. Y. City Federal Art Project*.

Perargil Galleries (63E57) To May 6: *Arthur B. Davies; May 8 to*

May 20: *Anna Mason Kingsbury, Findlay Galleries (89E57) May 1 to 15: Portraits & Interiors, Mrs. A. Wilson*.

French Art Galleries (51E57) To May 27: *Drawings, André Derain*.

Grand Central Art Galleries (15 Vanderbilt) May 8 to 13: *Competition for Prix de Rome Awards, (51st at Fifth) To May 6: Society of Illustrators; To May 13: Marines, Frederick J. Waugh*.

Grant Studios (175 Macdougall) To May 24: *Watercolors, Syd Brodine; Oils, Group Show*.

Arthur H. Harlow & Co. (620 Fifth) May: *Fine Prints, Old & Modern Masters*.

Marie Harriman Gallery (63E57) To May 13: *New England Painters*.

Kennedy & Co. (785 Fifth) May: *Contemporary American Prints; Early Views of American Cities*.

Frederick Koppel Co. (71E57) May: *Drawings, George Bellows*.

Kleemann Galleries (38E57) May 8 to June 3: *Paintings, Louis M. Elsiehemus*.

M. Knodler & Co. (14E57) To May 6: *Classics of the Nude*.

C. W. Kraushaar (730 Fifth) To May 13: *Landscapes, John Sloan*.

Julien Levy Gallery (15E57) To May 8: *John Atherton; May 9 to 30: Giorgio di Chirico; May 9 to 23: Nicolas Hass*.

Lilienfeld Galleries (21E57) To May 13: *Watercolors, Raoul Dufy*.

M. A. McDonald (685 Fifth) May: *Selected Prints of 18th Centuries*.

Macbeth Galleries (11E57) To May 29: *Paintings, Francis Chapin, Antonio Martino, Moses Soyer; Drawings, Jon Corbino*.

Pierre Matisse (51E57) To May 6: *Paintings, Joan Miro*.

Guy Mayer Gallery (41E57) To May 27: *Watercolors, Edm. Blampied*.

Metropolitan Museum of Art (5th at 82) To Oct. 20: *"Life in America for 300 Years"*.

Midtown Galleries (805 Madison) To May 13: *Paintings, Waldo Peirce*.

E. & A. Milch (108W57) To May 13: *Selected Paintings, American Artists*.

Montross Gallery (785 Fifth) To May 13: *Contemporary Chinese Paintings*.

Charles Morgan Gallery (37W57) May 2 to 17: *Paintings, Reginald L. Grooms*.

Pierpont Morgan (29E36) To Oct. 31: *General Exhibition for World's Fair*.

Morton Galleries (130W57) To May 13: *Paintings, Andrew Popoff*.

Municipal Art Galleries (3E87) May 3 to 21: *46th Exhibition*.

Museum of the City of New York 103rd at Fifth) May: *Dutch Period in New York City*.

Neumann-Willard Gallery (543 Madison) To May 10: *Paintings, Varda*.

Newhouse Galleries (5E57) To May 6: *Paintings, A. K. Reischer*.

New School for Social Research (66W12) May 8 to 20: *Photographs, Harlem Document*.

Nierendorf Gallery (18E57) To May 6: *Chagall, Feininger, Hofer, Kandinsky, Kies, Mueller, Marc*.

Old Print Shop (150 Lex.) May: *English Sporting Prints; Carrier & Ives*.

Georgette Passedoit (121E57) May 10 to 31: *Gouaches, Carlo Merida*.

Pen & Brush Club (1610) May: *Pictures of New York City*.

Perls Gallery (32E58) To June 3: *Modern French Paintings*.

Public Library (42nd at Fifth) To May 14: *Prints, Cadwallader Washburn*.

Frank Rehn (683 Fifth) May 1 to 15: *"Its Own"*.

Paul Reinhardt Galleries (730 Fifth) May 2 to 23: *Paintings, Tamara de Lempicka*.

Salmagundi Club (47 Fifth) May 6 to Sept. 29: *Annual Summer Exhibition*.

Schaeffer Gallery (61E57) May: *Old Masters*.

Schneider-Gabriel Galleries (71E57) May: *Landscapes*.

Schulthess Galleries (15 Maiden Lane) May: *American & Foreign Paintings*.

E. & A. Silberman (32E57) May: *Old Masters; Antiques*.

Society of Illustrators (334½ W24) To May 6: *Eari Oliver Hurst; May 10 to 31: Helene Carter*.

Marie Sterner Galleries (9E57) May: *American & European Artists*.

Studio Guild (730 Fifth) May 1 to 13: *Paintings, Kathryn Taylor, Elizabeth Durant Sullivan, Polly Plume*.

Sutton Gallery (358E57) To May 8: *Paintings, Contemporary Americans*.

Uptown Gallery (249 West End Ave.) May 8 to 30: *Masters of Modern French Painting*.

Valentine Gallery (16E57) May: *20th Century French Modern Paintings*.

Vendome Art Galleries (339W57) May 1 to 14: *Four-Man Show*.

Walker Galleries (108E57) To May 6: *Color Portraits, David Hare*.

Hudson D. Walker Gallery (38E57) May 1 to 30: *F. L. Frederickson*.

Westermann Gallery (20W48) To May 15: *Paintings, Louis Corinth*.

Weyhe Gallery (794 Lex.) To May 6: *Watercolors, Emil Ganso; May 8 to 27: Paintings, Frederico Costellon*.

Wildenstein & Company (10E64) To May 20: *"Sources of Modern Art"*.

Yamanaka & Company (680 Fifth) May: *Chinese Bronzes*.

Howard Young Gallery (1E57) May: *Important English Paintings*.

OAKLAND, CALIF.

Oakland Art Gallery May: *Annual Exhibition of Sculpture*.

OSHKOSH, WISC.

Public Museum May: *Watercolors, Elliot O'Hara*.

PHILADELPHIA, PA.

Art Alliance To May 7: *Architecture & Its Allied Arts; May 9 to 28: Philadelphia Watercolor Club Annual Exhibition*.

Carlen Galleries To May 14: *Paintings, Stella Drabkin*.

Pennsylvania Academy May 1 to 15: *Paintings, Nina Wlooschuk Scull*.

Philadelphia Museum May 6 to June 4: *English Watercolors*.

Warwick Galleries To May 6: *Paintings, Frederick Gill*.

PITTSBURGH, PA.

Carnegie Institute May 9 to June 4: *Paintings, Bernard Karkol*.

University of Pittsburgh To May 17: *Works of Delacroix (A.F.A.)*.

PROVIDENCE, R. I. Art Club May 2 to 14: *Gladys M. Wilkins*.

RICHMOND, VA.

Virginia Museum To May 15: *Virginia Artists 7th Annual*.

ST. LOUIS, MO.

City Art Museum May: *Independent Artists of St. Louis*.

SAN FRANCISCO, CALIF.

De Young Museum May: *Frontiers of American Art*.

California Palace May: *Paintings, Arnautoff, Farmer, Mendelovits*.

San Francisco Museum of Art To May 9: *Paintings, Anna E. Klumpke; May 7 to 30: Sculpture, B. G. Benno; May 10 to 23: Paintings, Virginia Roberts*.

SPRINGFIELD, MO.

State Teachers College To May 10: *Southern Printmakers*.

STATE COLLEGE, PA.

State College To May 15: *Faculty Art*.

STATEN ISLAND, N. Y.

Institute of Arts May: *Wm. Day Streeter*.

SYRACUSE, N. Y.

Museum of Fine Arts May: *Paintings, Virginia Cuthbert Elliott; Etchings, Richard E. Bishop; Woodcuts, David Perlmutter*.

TOLEDO, OHIO

Museum of Art May 7 to 28: *Work of Toledo Artists*.

TRENTON, N. J.

New Jersey State Museum To May 8: *Drawings, Beatrice Ederly*.

TROY, N. Y.

Russell Sage College To May 24: *Aqua-Chromatic Exhibition*.

WASHINGTON, D. C.

Corcoran Gallery To May 7: *Biennial Exhibition, Contemporary American Oil Paintings; Drawings, Maurice Sterne*.

Museum of Modern Art To May 7: *Art & Decoration*.

Phillips Memorial Gallery To May 7: *Paintings, Harold Weston*.

United States National Museum To May 21: *Etchings, Elizabeth White*.

Whyte Gallery May 8 to 31: *Paintings, Raoul Dufy*.

WELLESLEY, MASS.

Farnsworth Art Museum May 6: *Watercolors, John Whorf; May 10 to 27: Wood Sculpture, Genevieve Karr Hamlin*.

WICHITA, KANSAS

Art Museum May 3 to 26: *Watercolors, Phil Paradise*.

WILLIAMSTOWN, MASS.

Lawrence Art Museum To May 8: *Prints, Georges Rouault*.

WILMINGTON, DEL.

Delaware Art Center May 8 to 28: *American Landscape Show; Sculpture, Lovet Lorki*.

YOUNGSTOWN, OHIO

BOOKS

✓ REVIEWS & COMMENTS

Sculpture of Today

THERE is no apparent "American style" in contemporary sculpture, in the opinion of Stanley Casson, whose *Sculpture of Today* has just been issued by Studio Publications with several hundred illustrations of sculpture from all countries (\$4.50).

The reasons why there is no American style are wholesome ones. America, the author says "is to a large extent the Mecca of the finished and trained artist. Because American galleries are well endowed and exceedingly well organized, and because American collectors are good buyers, artists tend to move from Europe and stay in America. American public institutions and, recently, the American Government, are patrons of painting and sculpture in a wider and deeper sense than those of European countries. And America is broad-minded and tolerant, almost to excess, of the experimental artists who would find, at least in England, a cold and unsympathetic public."

Consequently "it is hard in the extreme at least in sculpture, to say that there is an 'American style.' When we find that European artists like Archipenko, Zadkine, and Milles, to mention only three leading artists, are virtually domiciled in America and, by their work influencing American sculptors, it is difficult to envisage either the growth or the continuance of any specific American style. Nor need anyone think that this is a drawback, for sculpture above all arts should be international. The more international art becomes the more it thrives. And the converse is also true. Modern German and Italy, by dictating to their artists and by closing their frontiers to influences from other lands, are shrouded at the moment in a mist of sterility."

The English critic finds that the Scandinavian countries are most prolific in sculptors because of the private and public demand for sculpture and the availability of good materials. In France the shadow of a few great men still hangs heavily over the young artists, and, in this respect, Casson observes that Rodin "for French sculpture was as much a disaster as a blessing." In America, the author finds two traditions, one the modern experimental and "vivid" style of the Europeans who have come here to live, and a modernized academic school in which the names of Lee Laurie, Jo Davidson, and Paul Manship are preeminent.

Casson's text in the introduction is especially interesting from the point of view of the layman, since the author treats of all angles of the subject, technique and uses.

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CHANGING NEW YORK, photographs by Berenice Abbott with text by Elizabeth McCausland. A publication of the Federal Art Project. New York: E. P. Dutton; \$3.

New York from 100 different angles of Miss Abbott's camera. Photographs of astonishing artistry with informative text that comprises a refreshing picture of the metropolis.

LANDSCAPE PAINTING IN PASTEL, by Leonard R. Squirrel. New York: Pitman Publishing Corp.; 55 pp.; illustrated (black and white and color); \$1.75.

In the "Student's Art Book" series. An undogmatic book that explores the possibilities of the medium and gives valuable hints on its use.

THEY STILL DRAW PICTURES! A collection of 60 drawings made by Spanish children during the war, with an introduction by Aldous Huxley. New York: Oxford Univ. Press; 14 pp.; 60 plates paper cover; \$1.

Child art produced under circumstances that make it a phenomenon.

LETTERS TO EMILE BERNARD, by Vincent Van Gogh. Edited, translated, and with a foreword by Douglas Lord. New York: Museum of Modern Art; 124 pp.; 43 plates; \$2.50.

Van Gogh's letters to a fellow artist now put into English. Contain a great deal about Van Gogh's art and his opinion of his contemporaries.

THE BOOK OF JOB INTERPRETED, by Emily S. Hamblen. Illustrated with the Designs of William Blake. New York: Delphic Studios; 224 pp.; 21 illustrations; \$3.50.

Primarily an interpretation of the Biblical drama, not Blake's designs, though the latter follow the interpretation, as the author carefully points out. She sees Job "less in the light of an individual struggling with personal problems than as a representative of a Leader-Class, along cultural and spiritual lines, overwhelmed by the seeming failure of their effort."

Paints Arizona's History

The history of Arizona has been recorded in murals which Jay Datus, young Yale-trained artist, has executed for the State Library in the Arizona State Capitol building in Phoenix. Titled the *Pageant of Arizona Progress*, the murals stress the types of people important in the territory's history rather than specific incidents.

Beginning with a large view of the native Indians and their dwellings, (in 1200 A.D., at which time their culture had already reached a high level), the panels show the Spanish conquerors with their attendant Franciscan and Jesuit padres, the arrival of the early trappers, pioneers, prospectors and, more important, the early settlers who brought their families and gave a degree of permanence and stability to the newly opened land. The last large panel is a projection into the future, prophesying culture's continued growth in the land of the ancient cliff-dwellers.

Davidson Sculpts Whitman

Jo Davidson, on his annual visit to New York from Paris, has brought with him a bronze statue of Walt Whitman which will be exhibited in the New York Building at the World's Fair. The statue, commissioned by W. Averill Harriman, will be placed permanently in Bear Mountain State Park. It is inspired by Whitman's poem, *Song of the Open Road*.

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AMERICAN ART AND THE WOMEN OF AMERICA



The Peasant Blouse: EDMUND MACGRATH

The Peasant Blouse

The most attractive painting in the present exhibit at the Art Center of the Oranges, New Jersey, is the picture by Edmund MacGrath, reproduced above. The cut cannot show the brilliant and beautiful coloring. We are proud to add this painting to our list of prizes for American Art Week this year. Mr. MacGrath's work may be found in Washington College, Maryland, in Hodson Hall and in the Clifford J. Scott High School of East Orange.

Art Dividends

This is the time of the year when answers come in to the questionnaire concerning sales of paintings among club women. There is no use in continuing the work for American art unless arrangements are made for the exhibition and purchase of paintings and sculpture. The women are urging their communities to place paintings in schools, public buildings, clubs and homes. They are raising money in every section for this purpose and it will surely prove a stimulus for the artist.

For instance, Mrs. C. E. Feeley of Kansas, writes that 510 art programs were reported to her, and the sum of \$158,890 was expended for art last year. Here they are advancing Kansas art by means of state-owned exhibits. These have been used 38 times by various clubs and many sales have been made. In Ford County, three people bought paintings at a cost of \$550, and after an exhibition of work by Charles Rogers, a local artist, the Great Bend Schools bought two of his paintings, and the general public several more. In Independence, Kansas, there were 37 art programs and 76 members purchased works of art valued at \$903. Realizing that the study of art raises the standard of taste in the community, the women of Kansas have made it their principal aim to see that there is an art teacher in every school.

District of Columbia Plans

Mrs. M. C. Trowbridge reports that their exhibit and prize award will be held in May. They are arranging to have the Metropolitan

exhibit at the National Metropolitan Museum in November; this exhibit will be open to all artists. American Art Week observance will be included with the work of the Art Division at this time, thus combining the two exhibits in one.

Message from Louisiana

A large exhibit building has been erected in Shreveport, and Mrs. D. H. Cristman writes that it is crowded with people coming to see the large collection of pictures and to hear the talks given by artists and laymen. Works of art purchased by Louisiana women last year totaled approximately \$2,500. Two paintings by outstanding Louisiana artists will be purchased with the amount realized by the Penny Art Fund this year.

Montana's Exhibits

This state of magnificent distances finds the plan of circulating exhibits of oils and watercolors of inestimable value to people who live in remote places. This year they are starting with six different collections, which have been reserved far in advance. Compiled biographies of the artists are sent with the exhibits. In Wisdom, Montana, the studio of the late E. S. Paxton, well known Montana artist, is being rehabilitated. Paxton was especially famous in the state for his historical paintings, some of which are in the State Capitol.

Virginia's Achievements

Exhibitions arranged by women art lovers totalled 150, reports Mrs. Philip Killey, and, as is usual with questionnaires, the total is never complete. However, \$1,161 in purchases have been definitely reported; besides this, seven clubs report the buying of paintings, but do not state the price. Mrs. Killey, who is herself an artist, gives her time to free instruction of drawing in the grade schools. All over the United States women are doing this commendable service for schools unable to pay for art instructors.

News from Illinois

Eight Women's Clubs own fine collections of paintings and there is a noticeable increase in art programs, exhibits, tours, and study classes. One club maintains an art scholarship fund of \$4,300; another has a fund of \$900; and another one of \$700. These are to help talented children to get art education. Paintings by Illinois artists will be exhibited at the State Convention, and Mrs. S. Mirabella tells us that the program for work this year will be a survey of art through the ages.

How to Reach Hogner

Nils Hogner, Chairman of the League's National Regional Chapters Committee, will be out of the city during the summer months. After May 10th, mail should be addressed to him in care of the League's executive secretary, Mrs. H. Pugh, 39 East 30th Street, New York City. Any mail sent to Mr. Hogner at this address will be promptly forwarded.

Relatively Speaking

"I have often thought that if we reckoned up the relative value of the benefactors of humanity, the great creative artists must come near the top."—Prime Minister Chamberlain in a speech at the Royal Academy.

The Art Digest

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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EDITOR : WILFORD S. CONROW

*A national organization of American artists and art lovers, working
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Speaking of Portraits

Dear Mr. Conrow:

Regarding the item in your column concerning the series that *Vogue* is running on portrait painters, I believe that there are American painters that could do portraits as well as the Savely Sorines and the Simon Elwes of Europe. There are certainly painters that can imitate if they want to and who know their technical tricks and how to handle their mediums well enough to satisfy the Patrons of Face Painting. But those that are capable are turning their hands (and brains) to something that is more creative. I don't think that they want to do portraits and I can't blame them if what the buyer wants is only the dashing technique and a photographically static type of painting.

There are of course so-called 'American' portrait painters but most of them have studied the slick, "pervertedly refined" (to use *Vogue's* own terminology) drawing-room type of painting and as a result, in them, we have only an imitation of the European product.

If the wealthy American wants this type of picture of his wife and wants to pay for it then let him have it. Let him go to the "Boys" who charge extra for having a new costume designed for the "sitter," who insist that she keep early hours while she is posing (maybe herein lies the secret of their success with the husbands) and that she have a facial before each sitting. I don't blame the European artist as long as the American is and wants to be a "sucker" in what is only best described by the old phrase—a "racket."

When the patron comes to the realization that he will have a better work of art if he will let the painter alone, that a surface likeness with only technique and without anything underneath, is not a picture, that if he wants a photographic likeness he will do much bet-

ter if he goes to a good photographer—then, when he has realized that, he will start buying his "Art" in the United States instead of his "craftsmanship" in Europe. There are those of us, Thank Heaven, who think that for the first time this Nation is beginning to develop definitely something of its own in art. God forbid that we turn it into a *crafts racket*. Let Europe have its imitation even if we have to pay for it, but let the United States go on creating!

—BURNETT H. SHRYOCK, Carbondale, Ill.

Maryland's General Outline

The following General Outline of Organization has been prepared by Mrs. Florence Lloyd Hohman, State Chairman of the Maryland Chapter of the League. This shows how the work for the advancement of American Art has been organized and carried on in one state:

1. Have at hand a good map of your State.
2. Organize for each County.
3. Apply to the State President of the Federation of Women's Clubs for a copy of your State Women's Club Directory.
4. From this Directory, organize through the Clubs your County Committee. You will find them very fine workers, and most cooperative.
5. Put up to each one of them the need to start early for next fall's Art Week.
6. At your State Headquarters start two card files:
 - A—Artists
 - B—Patrons
7. Always keep a separate file for Members.
8. Work to be done by the State Director:
 - a. Write Governor for Proclamation (Explain the work of the League in detail). Have this Proclamation mimeographed and distributed to all counties.
 - b. Contact Chamber of Commerce
 - c. All Museums (Get their endorsement in letter form)
 - d. All Colleges (Get their endorsement in letter form)
 - e. Public and High Schools (Get their endorsement in letter form)
 - f. Private and Catholic Schools (Get their endorsement in letter form)
 - g. Men's Clubs
 - h. Ask all the above to take or plan exhibits during Art Week
 - i. Junior League (They are very helpful)
 - j. All City, County and State magazines for space to tell of the League work.
 - k. All newspapers (State Director should send the first notice of all appointments in the counties, and let County Chairmen take up publicly from that point.
 - l. Finance (Through a Patrons' Committee for the central fund, but let each County take care of their own expenses.)
 - m. State Poster Contest (Get some firm or Club to donate a fund for this purpose.)
 1. Can be professional
 2. Can be from the schools
 3. Can be sponsored by a newspaper
 - n. Radio

Our Committee setups are about like this: Director, Assistant Director, Co-Secretary (Five assistants), Recording Secretary, Treasurer. Standing Committees: Publicity Chairman and five members; a. Historian, b. Scrap-book, c. Radio.

Ways and Means Chairman and three members. Program Chairman and eleven members (one for each division of the Fine and Applied Arts). Exhibitions Chairman and eleven members. Each County has: Chairman, Co-Chairmen, Secretary, Treasurer, Exhibition Chairman, with ten committee members who take care of all activities and publicity.

The more wide-spread exhibitions are, the more publicity and the greater interest in membership. Patrons are as necessary as artists. It is to them that you look for the spread of our motto "For American Art."

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New York Fortnight

[Continued from page 19]

art, is that he never repeats his composition.

In each one of the gallery-full of paintings he discovers a new mood of the sea, a new angle, or a new vantage point, and in the present show he includes one picture which actually shows the water at a perfect calm, and stresses the landscape and atmosphere, rather than the drama of a breaker. This painting is the answer, and a good one, for those who say they would like to see what Waugh could do with some other subject. However, it is hard to complain strenuously about his sticking with the combers all these years. Five times Carnegie visitors have enthroned Waugh their favorite.

All the Way from Bombay

Certainly the most exotic show of the moment is the large exhibition of modern Indian art by S. Fyze-Rahamin of Bombay, at the American Art Association-Anderson Galleries. This artist, who has shown work previously in New York, paints watercolors that have a wizard delicacy of tone, and he uses white about as effectively as any occidental artist. In Indian art, reads the catalogue, "there is no such thing as painting pictures and the only authentic expression is drawing. Painting came as a necessary incident."

"Indian art deliberately forbids the copy or imitation of nature's forms and condemns their distortion or misrepresentation. In representing nature's manifestation it tells one that, while recognizing the superficial appearances one has to symbolize them by understanding the fundamental basis of their existence—thus to the artist the object is not so much 'as it is' but 'why it is.'"

Fyze-Rahamin's painting (including cartoons for a group of monumental murals) has distinguished, if sometimes conventional, draw-

ing, but the color, coming as an "incident," comes beautifully.

Drawings by Derain

There are Derain drawings on view at the French Art Galleries which provide an excellent contrast to the Indian exhibition, since Derain goes direct to nature and works in exactly the opposite way. The *Ballet Girl*, reproduced on page 19, is slightly distorted, for reasons of better abstract design. She lacks the caressing beauty of the Indian artist's sensuous figures, yet she stands on her two feet in defiant actuality. It's the East and West in these two shows.

Constant in Solo Exhibit

George Constant is holding forth, and very ably so, at the Boyer Gallery with a group of paintings that are among the top-notch of the month. His heads, figures, casual views of people and landscapes come through the swirl of line and color with remarkable truthness. The artist has a natural instinct for design and he is one of the most intuitive workman in the field. Not one picture in the show is labored. See *Nordic Girl* on page 19.

Patrick Taccard, Primitive

Hudson D. Walker recently presented to the public a "primitive" whose work drew forth an unusual amount of praise. His name, Patrick Taccard; occupation, proprietor of a gas station in upstate New York. A group of artists driving through and stopping for gas at his place noticed the paintings hanging about, some done on metal tire signs. They told Mr. Walker about them and so this month the 62-year-old Sunday painter was given a one-man show.

To Emily Genauer of the *World Telegram* the folk paintings, most of them landscapes, revealed a "greater native ability and sophistication than evident in the work of most modern primitive discoveries." Taccard is one of those persons of "unashamed simplicity in vision and sentiment," in the opinion of Jerome Klein of the *Post*. "True rustic, he finds nature big and man but a small incident on the horizon. His work has the fresh savor and charm of the countryside and what has come to be regarded as the 'sophistication' of the primitive."

Two Surrealists for One

"Two American surrealists have burgeoned where one Spanish surrealist stood before," wrote Howard Devree in the *Times*, introducing the work of John Atherton and Remo Farruggio at the Julien Levy Gallery. The latter is co-sponsored by the Federal Art Project. In the Atherton work, Devree found "much neatness and clarity" in the execution, despite the puzzling import of subject matter, and Farruggio "is obviously in earnest about something and paints in dark hues with deep rich paint surfaces. The work had a 'mystic charm' for Henry McBride of the *Sun*, who felt that Atherton's talent, on the other hand, 'is not yet completely rounded out.'"

The Panorama

A father and son show at the Charles Morgan Gallery was held by Ferdinand and his son, Eyvind Earle. The elder Earle, according to Carlyle Burrows of the *Herald Tribune* enjoys a reputation in Paris where he lives, and is "a realist of the old school." Eyvind, a watercolorist, impressed Burrows with his "poetic and skillful interpretations of the atmosphere of the waterfront."

Bianca Todd, new president of the National Association of Woman Painters and Sculptors, is currently holding a one-man show of oils at the Argent Galleries. They have an exceptionally competent technique, a quietly honest and real feeling for the everyday things.

Back Yard Art

"BACK YARD OF THE NATION" is the title which the Artists' Union of Washington (D. C.) gave to an exhibition of paintings, prints and photographs which summed up the union's first excursion into the field of social problems.

The reception in the nation's capital was decidedly cool, judging from the reaction of Florence S. Berryman of the *Washington Star*—a reaction that is in line with a consensus of the critics the nation over during the past few months.

"The union's effort to do something in behalf of the poorly housed 'third of a nation' is laudable," wrote Miss Berryman, "but one wonders whether the fine arts are the most effective media for this purpose. The union can cite great masters who have also been great reformers or possessed of dominating social consciences, such as Goya and Daumier. Nevertheless, they were primarily artists. Social reform would appear to be best served by the arts of writing and speaking, since it involves more mental concepts than visual aspects. The union would perhaps disagree, since its members are now presenting the latter."

"But the inevitable question is whether artists are painting with the utterly selfless purpose of entertaining or uplifting or instructing their fellow men by means of infrequent exhibitions of their works, or whether they hope to place some of the latter in the homes of their fellow citizens. And the people have demonstrated that they will not purchase in any great numbers works which depict revolting or unhappy subject matter."

"Beauty lies in truth," as a member of the union quoted when asked why such subject matter should be selected. One may concede that as an axiom, yet point out that the beauty in some truths lies so deeply hidden that only a great artist is able to excavate it."

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

New York, N. Y.

FIFTIETH ANNIVERSARY EXHIBITION of the National Association of Women Painters and Sculptors, August and September, at the American Fine Arts Gallery, New York City. Open to members only. Fee of \$2 for members living within 50 mile radius of Manhattan. Media: painting and sculpture. Jury. Cash prizes totaling \$1,500-\$2,000. Receiving date, July 25. For information address: Miss Josephine Droegge, Executive Secretary, Argent Galleries, 42 West 57th St., New York City.

FIRST ANNUAL ARTISTS GUILD AWARD, open to all American professional artists who have done commercial art work, original work, reproduced or accepted illustrations, advertising and industrial designs in all media. Awards: two \$100 prizes and two silver plaques, and two \$400 prizes offered by M. Grumbacher. Exhibits will be sent on nationwide tour. Entry fee \$1. For rules and entry blanks write: The Artists Guild, Inc., 9 Rockefeller Plaza, New York City.

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Santa Paula, Calif.

SANTA PAULA CHAMBER OF COMMERCE THIRD ANNUAL ART EXHIBIT, August 30-Sept. 5, at the Santa Paula Chamber of Commerce, Santa Paula, Calif. Open to all artists. Purpose: "to acquaint artists and public with natural scenic beauty of Santa Paula district." Media: oil and watercolor. Jury of selection. Two purchase prizes, \$150 for best oil, \$50 for watercolor; three honorable mentions. Last date for arrival of exhibits August 12. For information address: Santa Paula Chamber of Commerce, Santa Paula, Calif.

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